

Honzine Iverson Hampden N. Dak

MUSIC EDUCATION SERIES

INTERMEDIATE MUSIC

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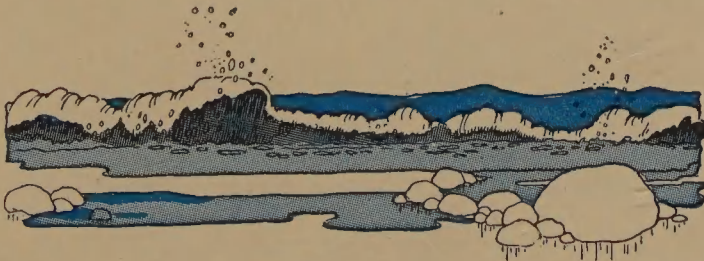
The wave that breaks upon the strand
Has music mingled with its roar,
There's music in the breezes bland
That breathe along the sheltered shore.

There's music in the mighty woods,
And in the streams that wander through,
While desert sands and solitudes
Send forth their own wild music, too.

Ah, let us not be blind to all
The beauty in the world that dwells,
Nor deaf to that enchanting call —
The song that from creation swells;

But, shaking off the slavish bond
That binds us to the ways of strife,
Let music with its magic wand
Awake us to the larger life.

DENIS A. MCCARTHY



ACKNOWLEDGMENTS

In the preparation of this book the editors have received valuable assistance from Miss Helen S. Leavitt and gratefully acknowledge her service in musical and editorial contributions. They also wish to express their appreciation of the coöperation of the large group of editorial advisers who through constructive criticism and constant interest have contributed much to make this book effective.

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The illustrations are by Katherine G. Healey.



- KATHERINE G HEALEY -

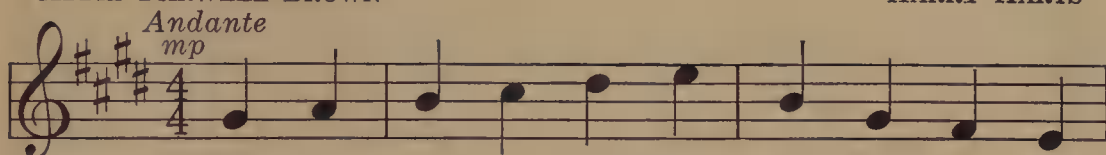
INTERMEDIATE MUSIC

PART I

VOICES OF AUTUMN

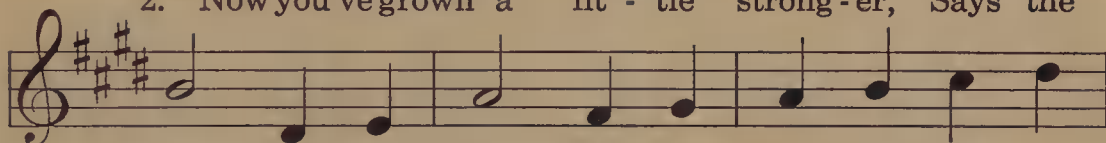
ABBIE FARWELL BROWN

HARRY HARTS



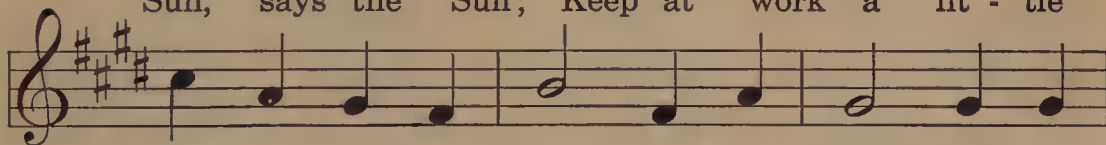
1. "Will you scam-per, will you scur-ry?" Says the

2. "Now you've grown a lit-tle strong-er," Says the

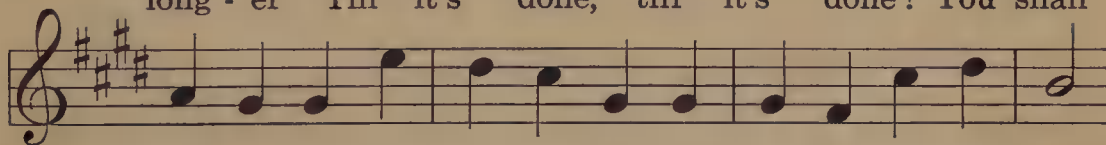


Breeze, says the Breeze; "In-to caps and sweat-ers

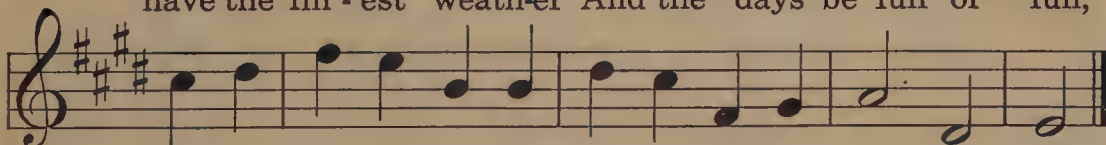
Sun, says the Sun; "Keep at work a lit-tle



hur-ry, If you please, if you please? For the
long-er Till it's done, till it's done! You shall



air is full of tin-gles And the frost is in the trees,
have the fin-est weath-er And the days be full of fun,



While a spic-y fra-grance min-gles With the au-tumn breeze."

While we work and play to- geth-er," Says the gold-en Sun.

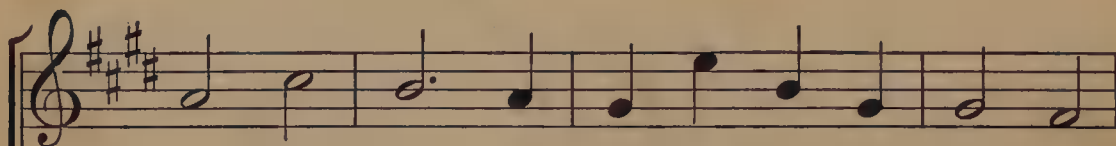
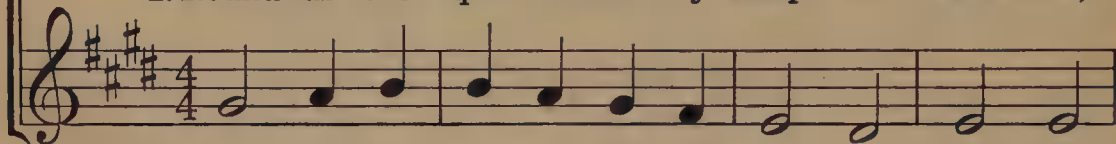
AUTUMN DREAMS

MARY STANHOPE

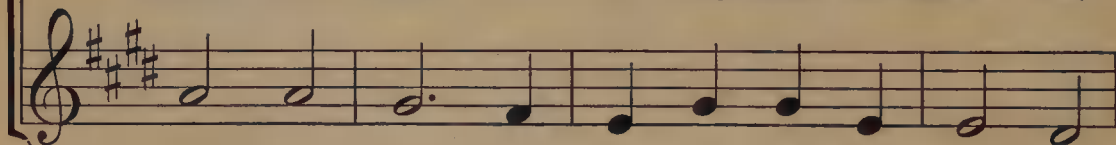
LUDWIG VAN BEETHOVEN



1. Blue lie the hills be-neath their ha - zy cov - er,
 2. Round us the qui - et land by sleep is haunt - ed,



Blue the wreaths o'er cot - tage roofs that hov - er,
 Leaves are still as if they were en - chant - ed,



Blue the lake with wil - lows lean - ing o - ver;
 Drowse and droop, un - til to them is grant - ed



Beau-ty lies a - dream-ing of the sum-mer gone.
Life a - gain, and mo - tion when the dream is done.

The musical notation consists of two staves in G major (one sharp). The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melodic line with a 'dim.' (diminuendo) marking over the first half and a 'p' (piano) marking over the second half. The second staff continues the melody. Both staves end with a repeat sign.

WILD GRAPES

LOUISE STICKNEY

RUTH McCONN SPENCER

Adagio
p

1. Vines wander free, O'er the brook cas-cad-ing, Thick-ets in-
2. Grapes gleam a-new, Spic-y sweets be-stow-ing, New lus-ter

The musical notation consists of two staves in G major (one sharp) and common time (C). The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line with a 'p' (piano) marking. The second staff continues the melody. Both staves end with a repeat sign.

vad - ing, Way-side branches lad - ing, Free to you and me.
show-ing; Pur-ple fruits are glow-ing, Free to me and you.

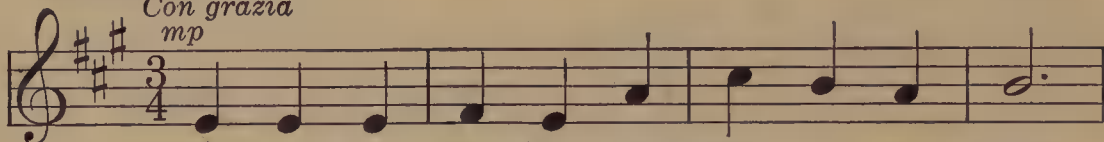
The musical notation consists of two staves in G major (one sharp). The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a melodic line. The second staff continues the melody. Both staves end with a repeat sign.

SKY CANDLES

ELIZABETH TAYLOR

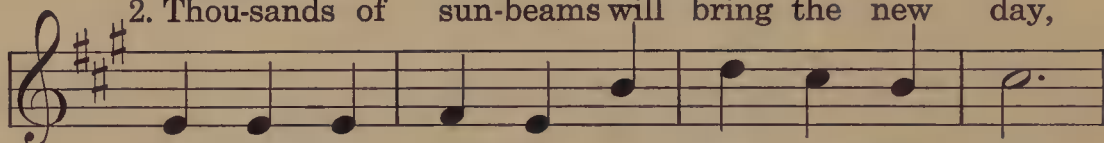
FAY WILSON

Con grazia
mp



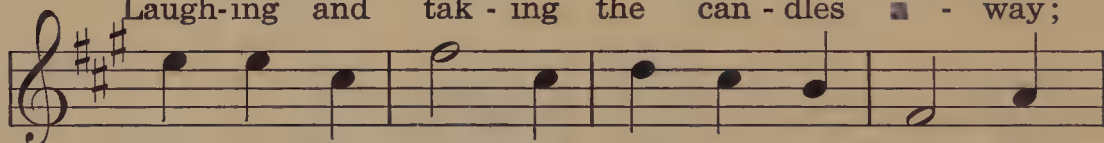
1. Thou-sands of can - dles are light - ed on high,

2. Thou-sands of sun-beams will bring the new day,



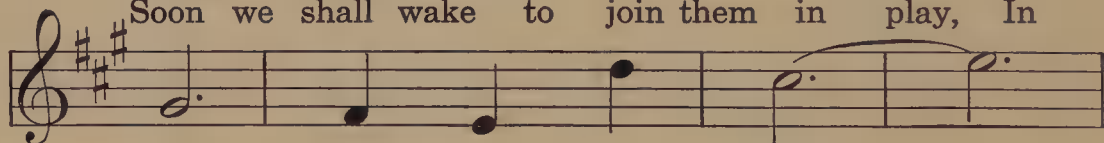
Nod-ding and blink-ing a - cross the blue sky,

Laugh-ing and tak-ing the can-dles a-way;



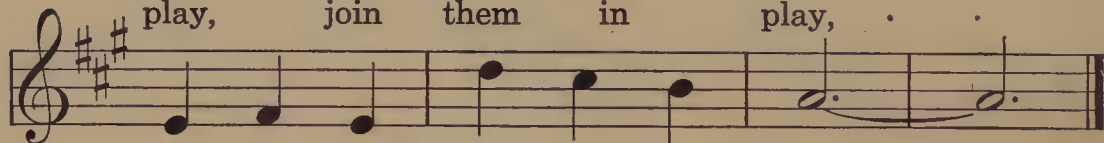
Fac - es from dream-land hov - er - ing nigh, Are

Soon we shall wake to join them in play, In



nigh, hov - er - ing nigh, . .

play, join them in play, . . .



Fac - es are hov - er - ing nigh. . .

Wak - en to join them in play. . .

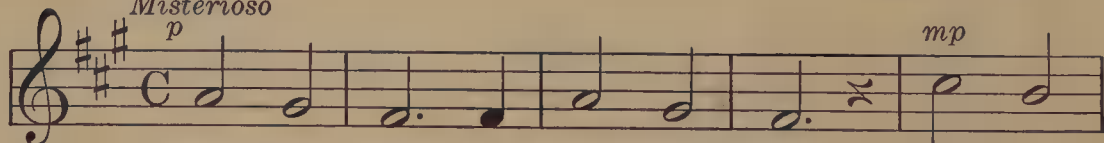
TELLING THE NEWS

M. LOUISE BAUM

HENRY HADLEY

Misterioso
p

mp



1. Fires that flared a - cross the night, Smok - y

2. Now a - cross the mid - night still, Voic - es

plumes of mount-ing light, Once on hill-tops beaoned far
 shout-ing loud and shrill, Cry the sud-den news that pours
 News of man's dis-tress-es; So in dis-tant
 Hot from whirl-ing press-es; Wings of light-ning
 days of old Peo-ple's fears and hopes were told.
 bear the word Which throughout the world is heard.

cres.
dim. *mp*

EARLY DAWN

ABBIE FARWELL BROWN

WILL EARHART

Dolce
mf
 1. Dawn ha-les the moun-tain, Light falls on the foun-tain,
 2. Clouds dain-ti-ly blush-ing, Sky ros-i-ly flush-ing,
 Earth wakes in the morn-ing, Glad to be.
 Fresh glo-ries a-dorn-ing Land and sea.

3/4

FLUFFY OWLS

FRANCES RICHARDSON

EVELYN SPRAGUE

Leggiero
mp

1. Fluf - fy owls that fly at night Are
2. Though they wake when day - light dies And

The first system of music is in G major (one sharp) and 4/4 time. It consists of two staves. The melody is written on the upper staff, starting on G4 and moving stepwise up to D5. The lower staff contains the lyrics for two verses. The first verse is '1. Fluf - fy owls that fly at night Are' and the second is '2. Though they wake when day - light dies And'. The music is marked 'Leggiero' and 'mp'.

not a - wake by day, To se - cret nooks where
flit a - bout for fun, They al - ways miss that

The second system of music continues the melody from the first system. It consists of two staves. The melody is written on the upper staff, starting on D5 and moving stepwise up to G5. The lower staff contains the lyrics for two verses. The first verse is 'not a - wake by day, To se - cret nooks where' and the second is 'flit a - bout for fun, They al - ways miss that'. The music is marked 'Leggiero' and 'mp'.

is no light They find their way, In dark - ness stay.
sweet surprise When night is done, — The ris - ing sun.

The third system of music concludes the piece. It consists of two staves. The melody is written on the upper staff, starting on G5 and moving stepwise up to D6. The lower staff contains the lyrics for two verses. The first verse is 'is no light They find their way, In dark - ness stay.' and the second is 'sweet surprise When night is done, — The ris - ing sun.'. The music is marked 'Leggiero' and 'mp'.

A SONG THAT WE KNOW

13

DENIS MCCARTHY

CHARLES FONTEYN MANNEY

Con grazia *mp*

1. Hark - en! Hear the mu - sic As it
2. Hark - en! Hear the mu - sic! 'Tis a

soft - ly comes hith - er on breez - es that blow!
voice that we love on the breez - es that blow.

Sweet - er, ev - er sweet - er, How it comes from the
Clear - er, still and clear - er, How it comes like a

dis - tance with gen - tle in - sist - ence, Ap - peal - ing
bless - ing our sens - es ca - ressing, Ap - peal - ing

to the feel - ing Like the mu - si - cal mur - mur of
to the feel - ing, Like the an - ge - lus chime when the

streams that flow. Hearts are thrill - ing and eyes are
sun is low. Hearts will treas - ure with pur - est

fill - ing When touched by some song that we know. .
pleas - ure The sound of a song that we know. .

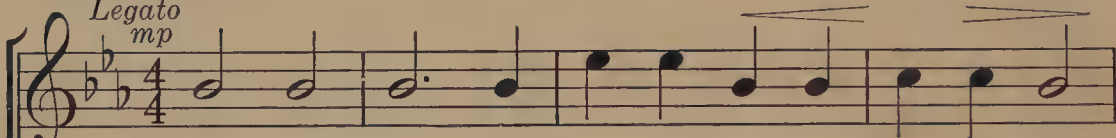


WINTER NIGHT

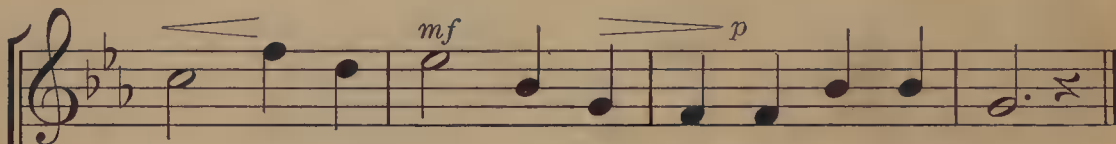
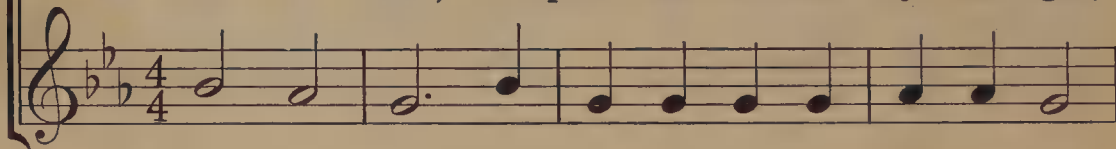
KATE FORMAN

RALPH L. BALDWIN

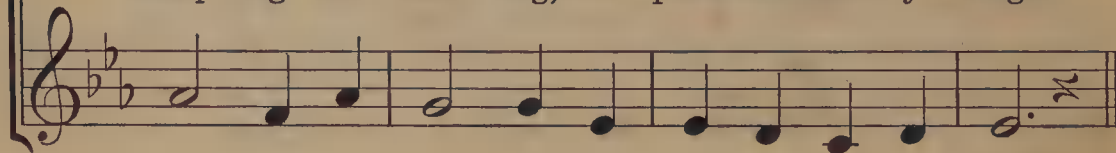
Legato
mp



1. Snow on snow, in love - ly white-ness ev - 'ry-where,
2. Life of mine, be peace-ful like the crys-tal night,



Moon-light is wak - ing to make the night more fair.
Sleep - ing or wak - ing, as pure and soft - ly bright.



BORROWED FEATHERS

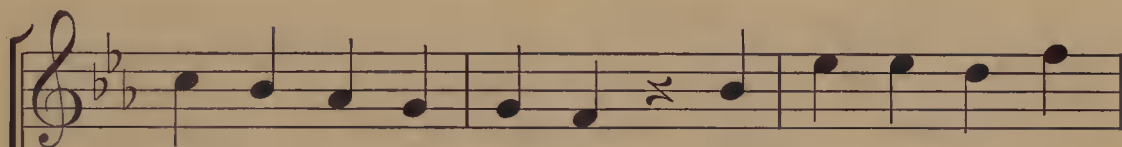
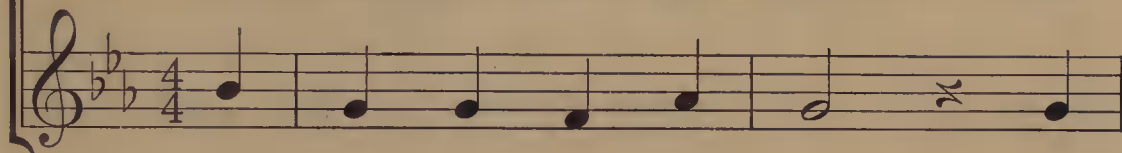
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ROBERT BRIGHAM

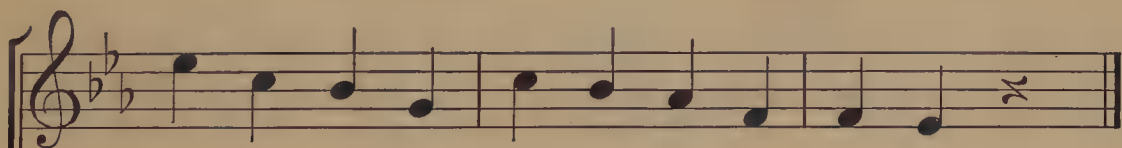
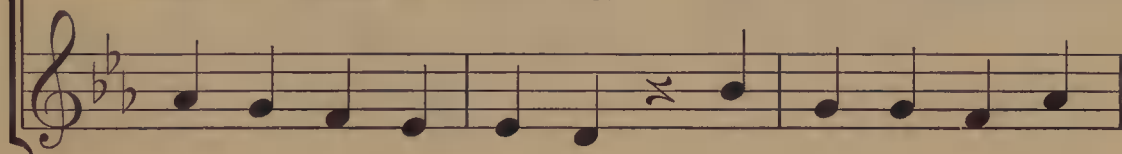
RUTH MCCONN SPENCER



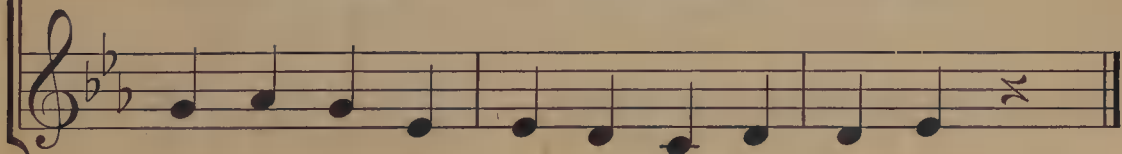
1. Though jays are dressed in blue, With
2. As rob - bers they are bold, The



lord - ly dec - o - ra - tions, Their voice be - trays to
oth - er nests in - vad - ing, Their chat - ter shows they're



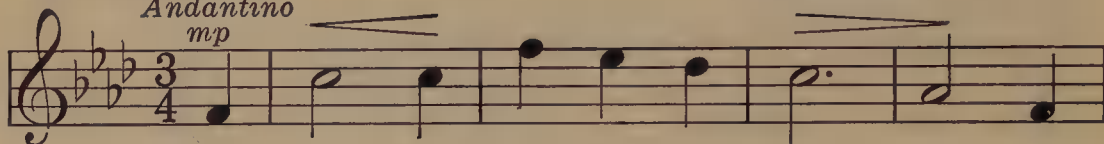
our a - maze Just who are their re - la - tions.
on - ly crows In col - ors mas - quer - ad - ing.



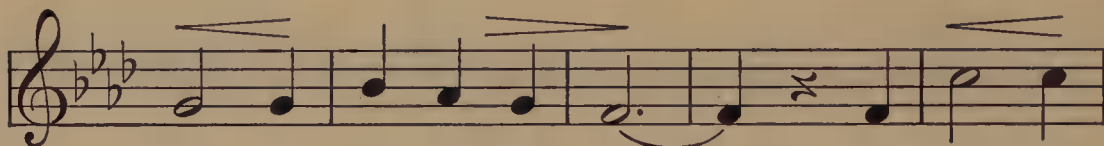
GOOD-BY TO SUMMER

M. LOUISE BAUM

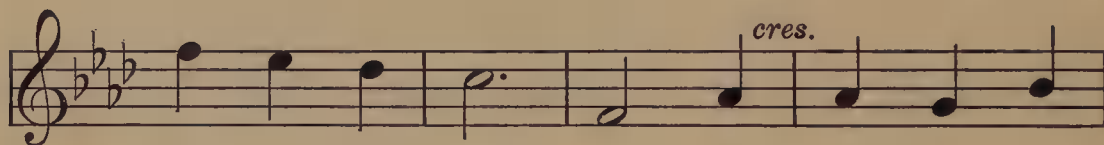
ANDRÉ ERNEST GRÉTRY

Andantino
mp

1. Good - by, good - by, love - ly sum - mer! O
 2. Good - by, good - by to the sun - shine That



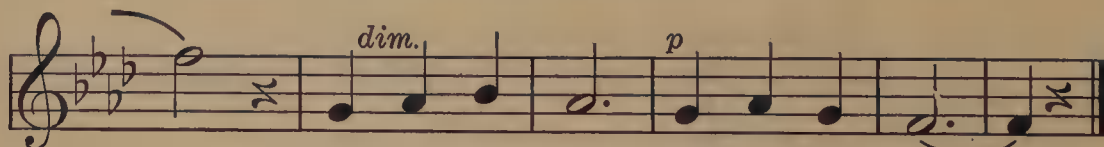
- queen of beau - ty, fare - well! . Your flow - 'ry
 gilds your man - tle with gold! . Late dawns and



- mead - ows and wood - lands Are flush - ing and
 hur - ry - ing twi - light Fore - shad - ow the



- pal - ing 'neath au - tumn's rude spell. Good - by, . .
 reign of the dark - ness and cold. Good - by, . .



- . . Queen of the year, ra - diant and dear! .
 . . Queen of the year, ra - diant and dear! .

THE MILL

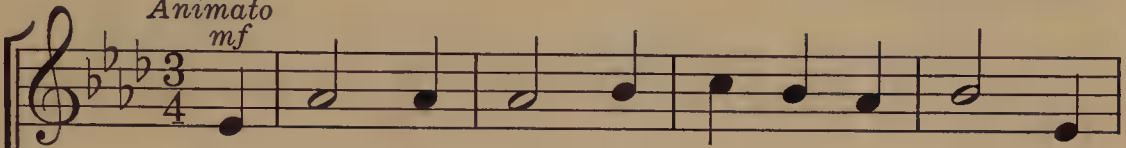
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KATE FORMAN

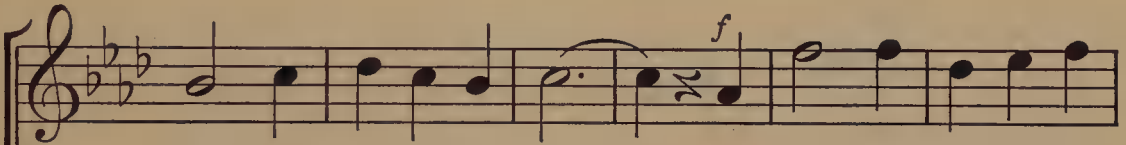
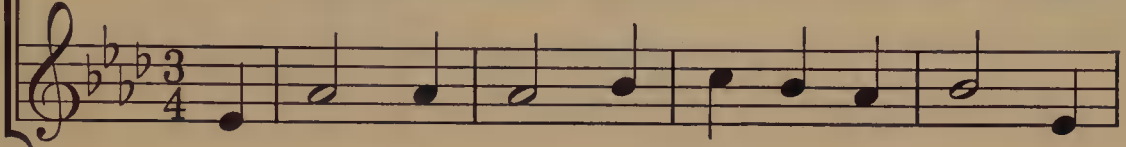
GERMAN FOLK TUNE

Animato

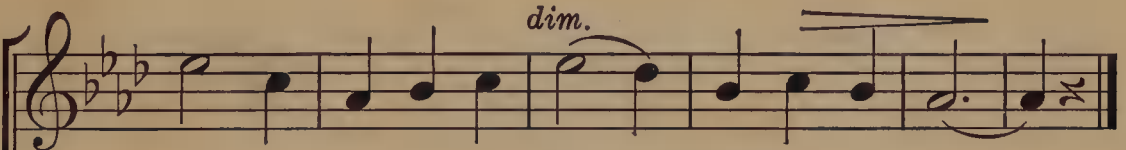
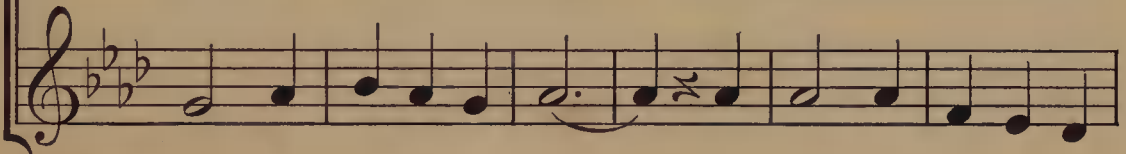
mf



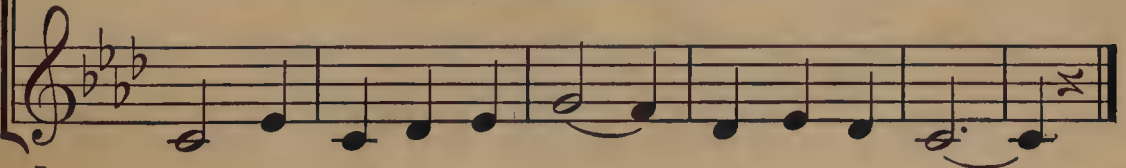
1. The splash - ing stream with man - y gleam Jumps
2. I'll go this morn to car - ry the corn, And



down and o - ver the wheel; The wheel turns round with a
trav - el o - ver the hill; . And oh! the fun of the



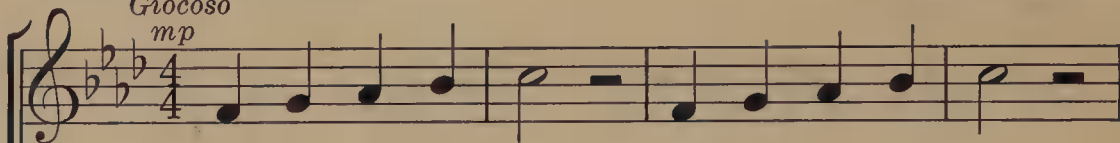
mer - ry bound, And the corn turns in - to meal. .
wa - ter's run And the sweet noise of the mill! .



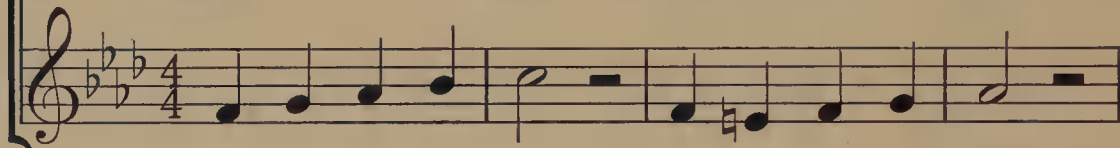
THE WOODPECKER

ABBIE FARWELL BROWN

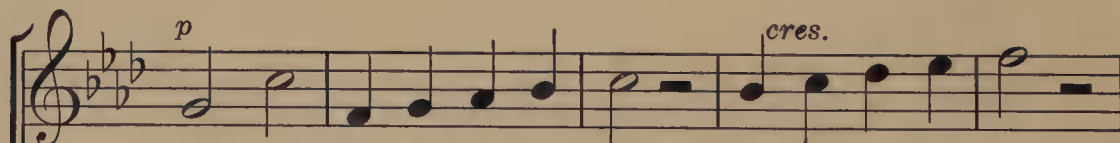
HARRY HARTS

Giocoso
mp

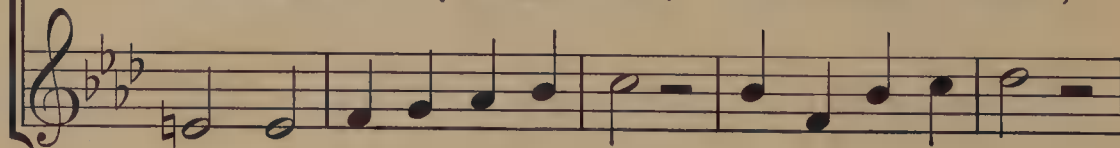
1. What a fun - ny sound High a - bove the ground!
 2. There it is a - gain, Sound-ing ver - y plain!



Like a ti - ny rap - ping, A tap - ping, a
 Some-thing small is tack - ing, And hack - ing, and



clap - ping, From the hol - low tree, What, I can - not see;
 knock - ing. Not a sin - gle word; That is all I heard;



Can a fair-y tel - e-graph Be call-ing to me?
Yel-low Ham-mer peck-ing there, The bus-y old bird!

JACK O' LANTERN

JEAN NEAL

RALPH L. BALDWIN

Marcato
mf

1. Where the yel - low pump - kins grow, When the
2. He is look - ing for his head In the

p

moon is hang-ing low, With a creep and
emp - ty gar - den bed; Eyes and nose round as

cres.

peep, While the world is all a - sleep, Comes the
"O's" And a mouth that will not close, With a

dim.

Jack - o' - lan - tern steal-ing In the cold Oc - to - ber air.
light to make him bright-er And to fill all hearts with dread.

LADY APRIL

ELIZABETH TAYLOR

HARTLEY MOORE

Dolce
mp

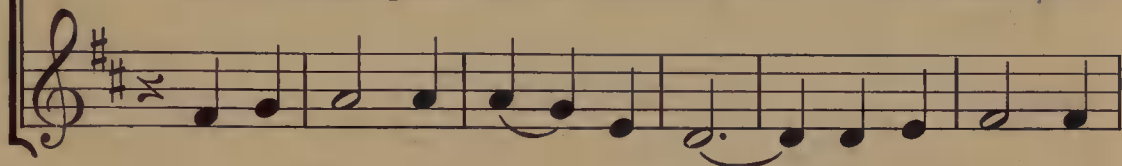
1. La - dy A - pril stood . and trem - bled
2. La - dy A - pril heard . the mes - sage

As she heard the north . wind blow;
And she an - swered song . with smile;

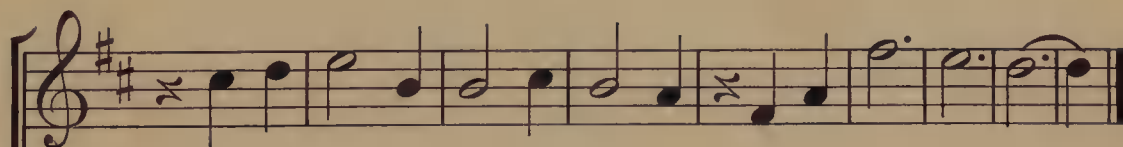
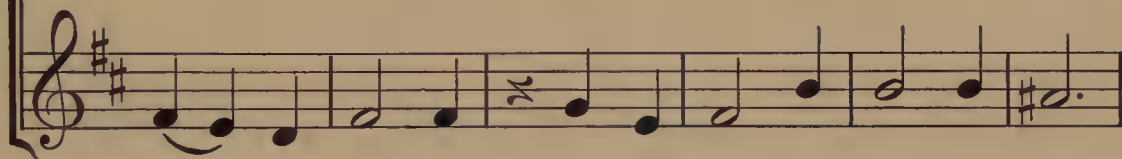
"May - be I have come . too ear - ly;
All the air was filled . with sun - shine



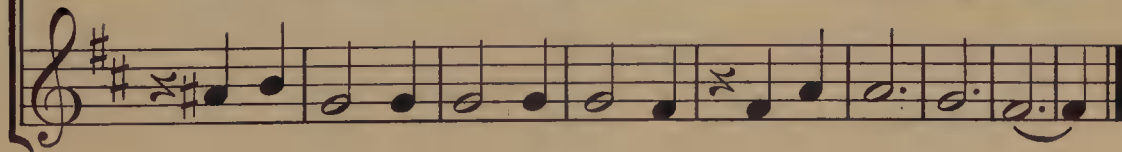
Broth-er Rob-in, do . you know?" Rob-in felt the
As the earth grew warm the while. So the March Wind



March wind blow-ing, But with A - pril stand-ing near,
stopped his blow-ing; There was noth-ing now to fear;



Far and wide he sent the mes-sage, "Cheer up! Spring is here!"
La-dy A - pril sang with Rob-in, "Cheer up! Spring is here!"



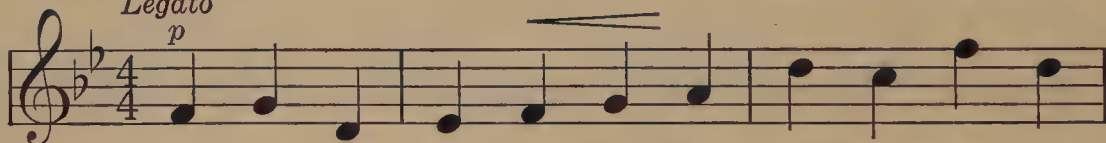


A BOAT SONG

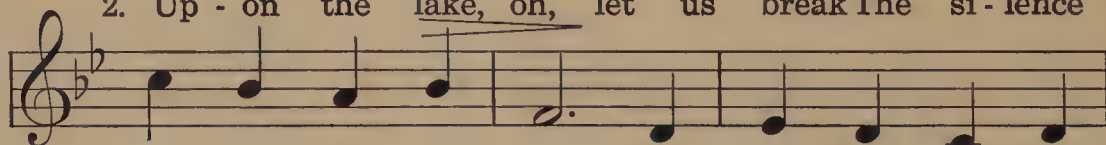
DENIS MCCARTHY

MARGARET HAMILTON

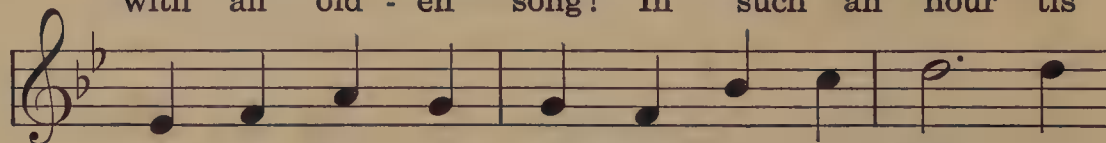
Legato
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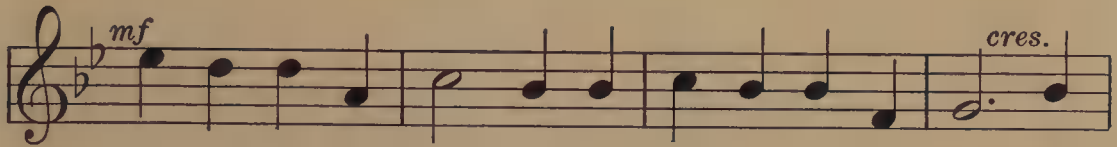
1. A - cross the lake the moon-beams make A shin - ing
2. Up - on the lake, oh, let us break The si - lence



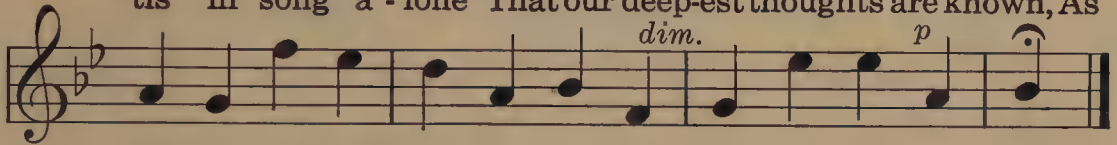
path - way, sil - ver bright; Come, loose our boat and
with an old - en song! In such an hour 'tis



let us float A - long that lane of light! The
mu - sic's pow'r To speak the thoughts that throng. And



breez-es round us blow And the stars a - bove us glow, And
'tis in song a - lone That our deep-est thoughts are known, As

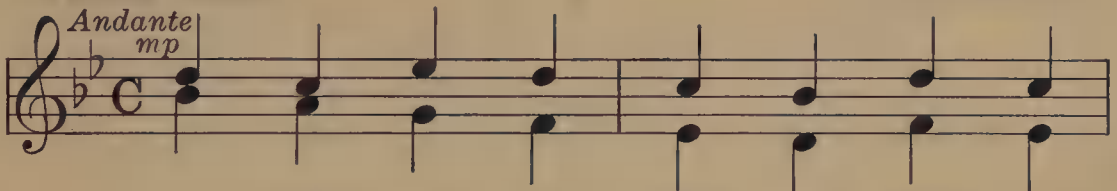


all the world en-chant-ed lies Be - neath the moon to - night.
'neath the mag - ic of the moon We soft - ly float a - long.

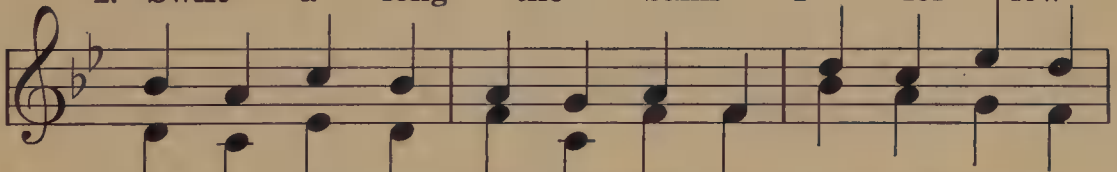
THE RUNAWAY

WILLIAM CORWIN

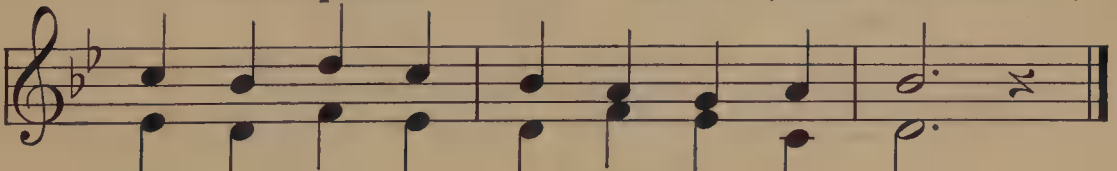
WILLIAM CORWIN



1. Down the riv - er, swift and swift - er,
2. Swift a - long the bank I fol - low



Oh, the gay and gal - lant drift - er, Whirl-ing, danc-ing,
O - ver slope and in - to hol - low; Vain en-deav-or,



glid - ing, glanc - ing, Runs my bark ca - noe.
fast - er ev - er Runs my bark ca - noe.

THE BEST WAY

ABBIE FARWELL BROWN

HARRY HARTS

*Con espressione**mf*

1. To be a work - er, And not a
2. To do your du - ty To show its

With a will,
With a smile,

shirk - er, To do the job that is be -
beau - ty To take what - ev - er comes and

Sit - ting still, To do the job that is be -
All the while, To take what - ev - er comes and

gun With all the joy he can; To be a
goes with hu - mor day by day; To con - quer

mak - er And not a tak - er from the
trou - ble When tasks are dou - ble, toil with

Of the best, And not a tak - er from the
With a jest, When tasks are dou - ble, toil with

Detailed description: This block contains two staves of music in G major (one sharp). The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a whole rest followed by a half note G, then a half note A, and a whole note B. A repeat sign follows, then a half note C, a half note D, and a whole note E. The second staff continues with a half note F#, a half note G, and a whole note A. The lyrics are written below the notes.

cres. *dim.*

rest, That is the pride and glo - ry of the hon - est man!
zest—That is the wise rule guid - ing to the hap - py way.

Detailed description: This block contains two staves of music in G major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. It contains a half note G, a half note A, a whole note B, a half note C, a half note D, and a whole note E. A crescendo marking 'cres.' is above the first three notes, and a decrescendo marking 'dim.' is above the last three notes. The second staff continues with a half note F#, a half note G, a whole note A, a half note B, a half note C, and a whole note D. The lyrics are written below the notes.

WINTER

FRANCES RICHARDSON

RUTH MAYNARD

*Sostenuto**mp*

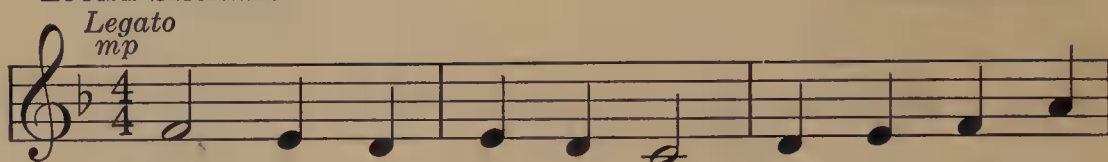
1. Winds from the north Blow the pas-tures white with snow;
2. Hide, win-ter birds, Where the pine and hem-lock grow.

Detailed description: This block contains two staves of music in G major, 4/4 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a half note G, a half note A, a whole note B, a half note C, a half note D, and a whole note E. A crescendo marking is above the first three notes, and a decrescendo marking is above the last three notes. The second staff continues with a half note F#, a half note G, a whole note A, a half note B, a half note C, and a whole note D. The lyrics are written below the notes.

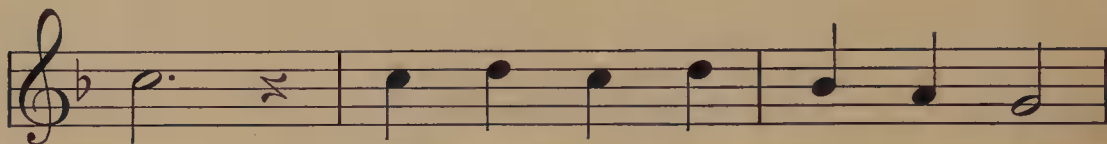
SWALLOWS

LOUISE STICKNEY

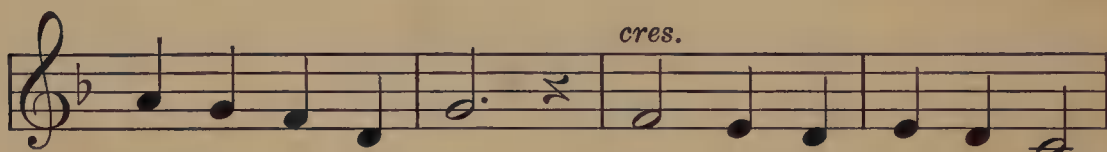
GASTON BORCH



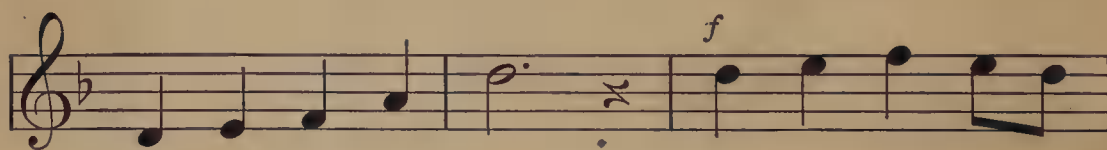
1. Swal - lows are all a - wing, Skim-ming marsh and
2. Read - y for pa - tient flight, Now they wheel and



dune, Borne up - on the au - tumn breeze,
go; Beat and whirl of man - y wings



Must they go so soon? Oh, yes, the bit - ter frost
Makes a mu - sic low. Launch-ing with - out a chart



Soon will rule the air, South-ward has the .
Yet they can - not stray; As they know their



sum - mer gone. Would they too were . there!
part - ing hour So they know their . way.

THE BUGLE

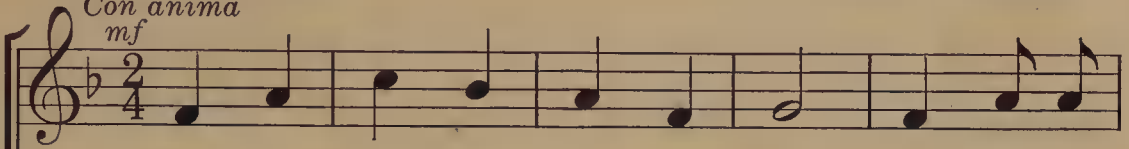
27

MARGARET CONNOLLY

HENRY F. GILBERT

Con anima

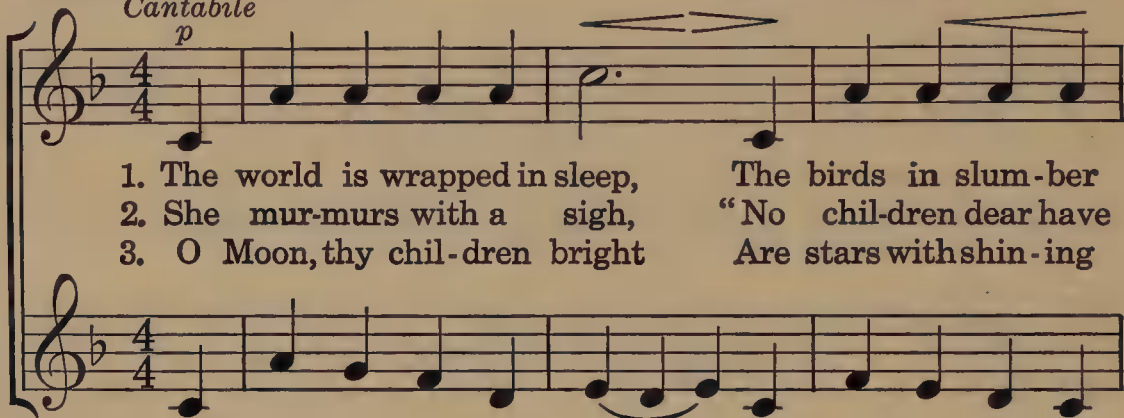
mf



THE MOON AND HER CHILDREN

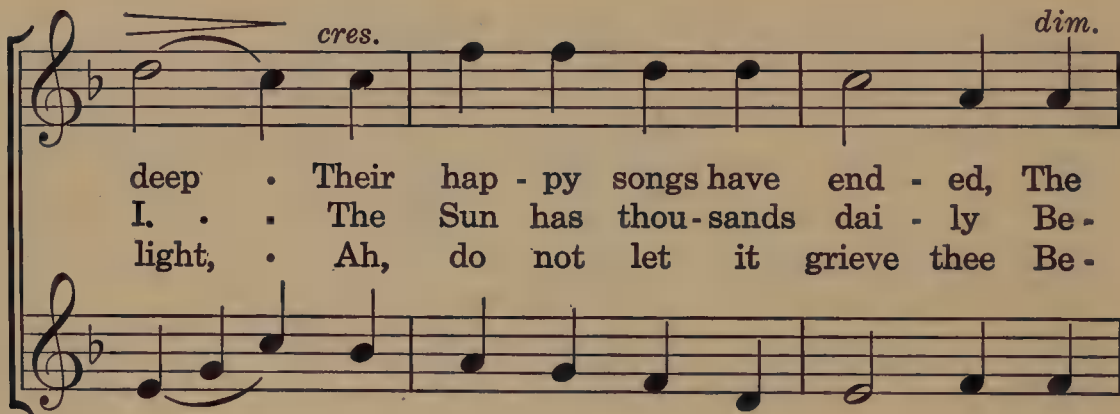
NATHAN HASKELL DOLE

RUTH MCCONN SPENCER

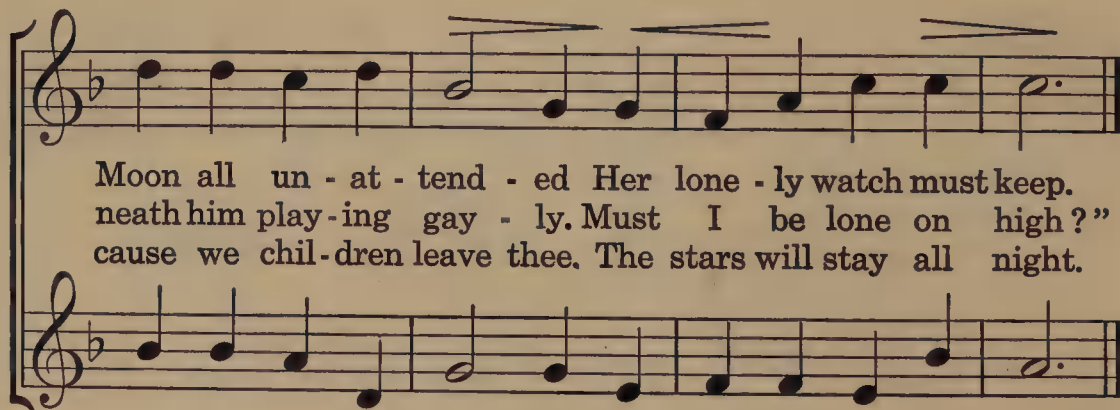
Cantabile
p


1. The world is wrapped in sleep,
2. She mur-murs with a sigh,
3. O Moon, thy chil-dren bright

The birds in slum-ber
"No chil-dren dear have
Are stars with shin-ing



deep . Their hap - py songs have end - ed, The
I . . The Sun has thou-sands dai - ly Be -
light, . Ah, do not let it grieve thee Be -



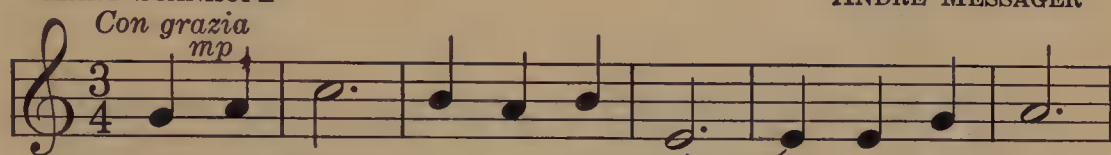
Moon all un - at - tend - ed Her lone - ly watch must keep.
neath him play-ing gay - ly. Must I be lone on high?"
cause we chil-dren leave thee. The stars will stay all night.

THE AIRMAN

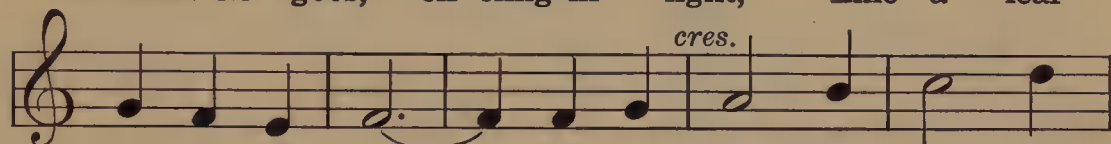
29

MARY STANHOPE

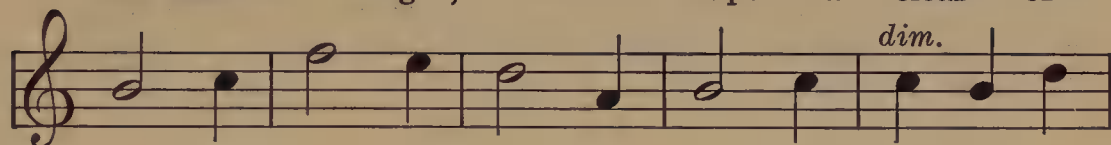
ANDRÉ MESSAGER



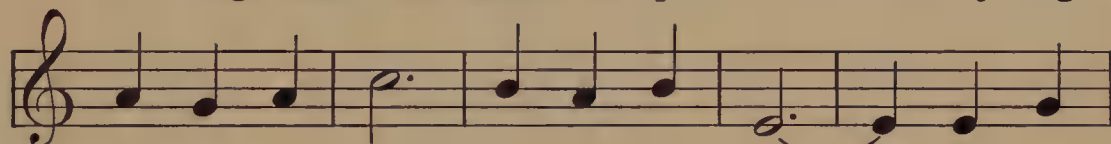
1. O - ver - head arch - es the sky, . Like a roof
2. There he goes, cir - cling in light, . Like a leaf



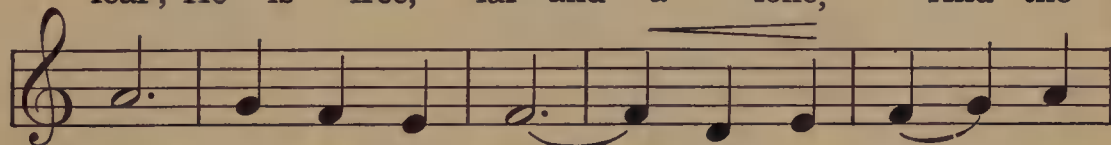
state - ly and high, . And I like to gaze through
aim - less of flight, . In a spi - ral clear or



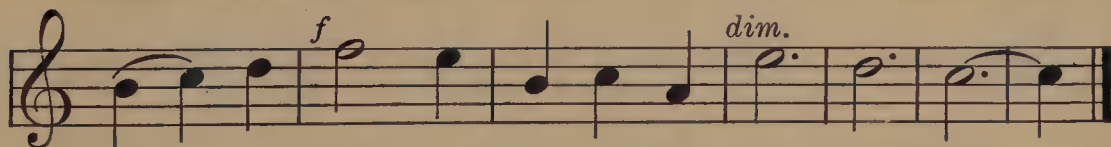
az - ure haze Be - yond the birds' be - wild - er - ing
div - ing sheer He soars su - preme o'er diz - zy - ing



ways; Yet a wing catch - es the sun; . He is
fear; He is free, far and a - lone, . And the



there, ven - tur - ous one; . 'Tis the air - man
wind's home is his own; . Oh, he well - may



wheel - ing swift to view In that world of blue. .
scorn on soar - ing wings All the low - ly things.



A TRIP TO EGYPT

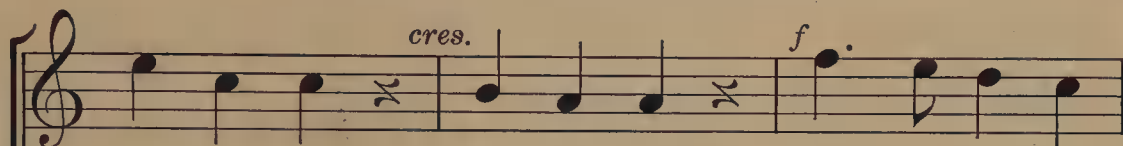
ABBIE FARWELL BROWN

CHARLES FONTEYN MANNEY

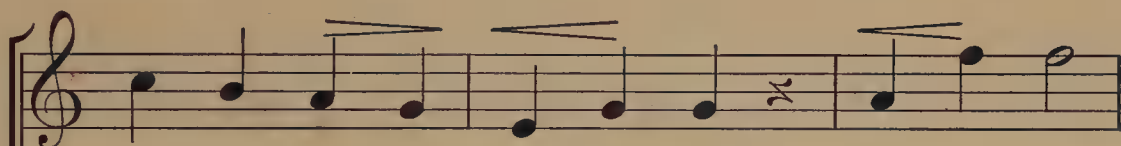
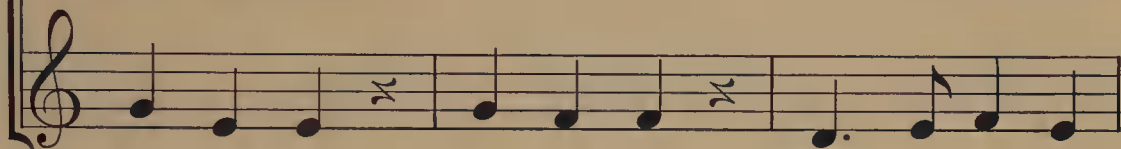
Leggiero
mf

1. Far a - way, so they say, O'er the o - cean ly - ing,
2. Wonders are ver - y far, Past the sun-rise yon - der;

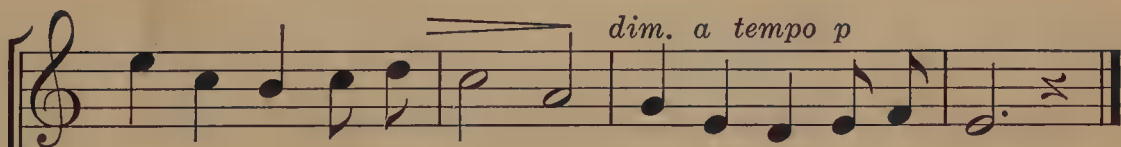
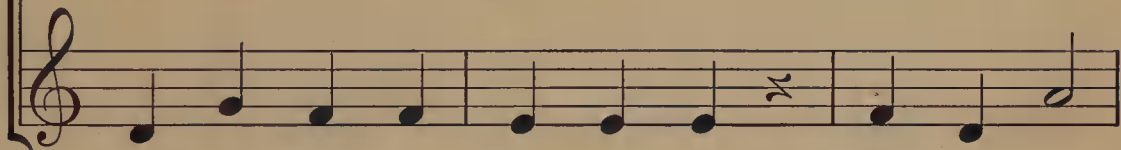
Ver - y far won - ders are; Would I a - far were fly - ing!
Far a - way, so they say, That makes me long to wan - der.



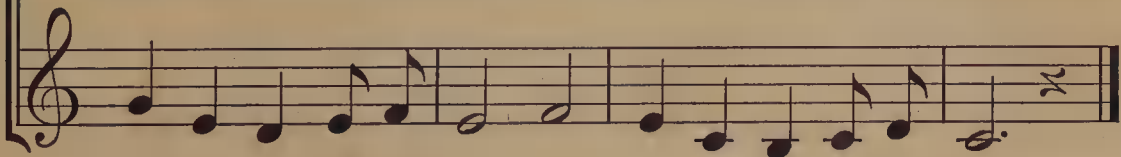
'Mid the sand, lo! there stand Pyr - a - mids with
Mud - dy Nile, croc - o - dile, O - a - ses with



cam - els gaz - ing, Cav - erns there, treas - ure rare,
crys - tal wa - ter; Sphinx - es old, stern and cold,



Oh, ad - ven - tures a - maz - ing. Would that I had a share!
Land of Pha - ra - oh's daugh - ter, Land of mys - t'ry un - told!

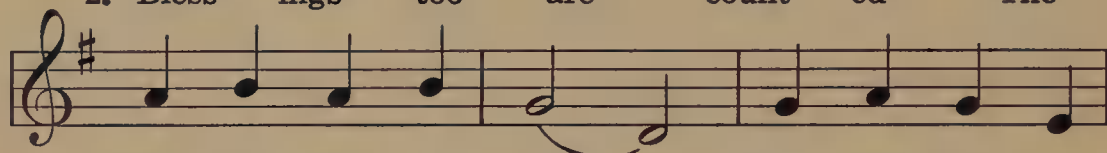


ROBERT BRIGHAM

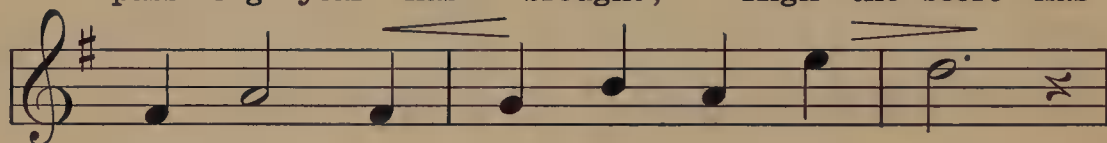
FAY WILSON



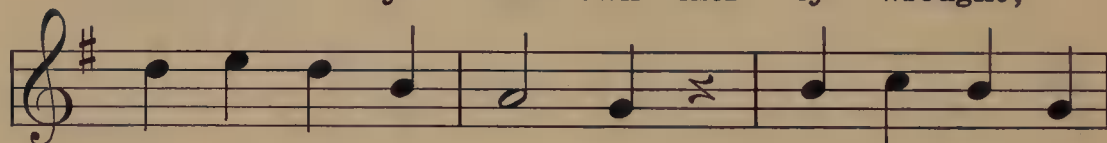
1. Wel - come gray No - vem - ber! Thanks -
 2. Bless - ings too are count - ed The



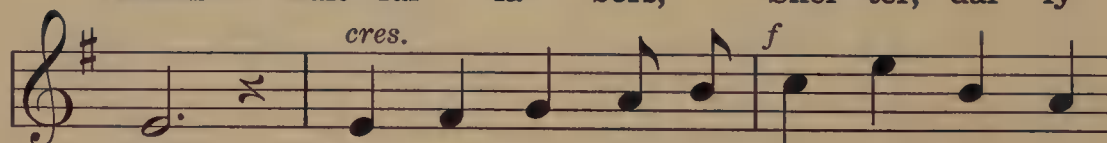
giv - ing Day is near, Day we all re -
 pass - ing year has brought; High the score has



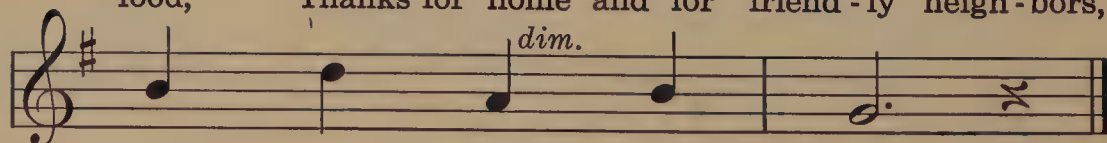
mem - ber For grat - i - tude and cheer.
 mount - ed By His own mer - cy wrought;



Peo - ple dine to - geth - er, Chat - ting quite at
 Thanks for fruit - ful la - bors, Shel - ter, dai - ly



ease; Young folk glad if there's snap - py weath - er,
 food, Thanks for home and for friend - ly neigh - bors,



Cold e - nough to freeze.
 All things glad and good.

BAT AND BALL

33

ABBIE FARWELL BROWN

STANLEY WESTON

Con brio
mf

1. "Come," says the Ball, "and set me soar - ing!"
2. "Bat," says the Ball, "I come a - spin - ning."

"Come," says the Bat, "and let me swing Off to the fields where
"Ball," says the Bat, "I'm aft - er you! That's for a home run,

runs are scor - ing, Off where the bleach - ers ring."
prais - es win - ning; See what we two can do!"

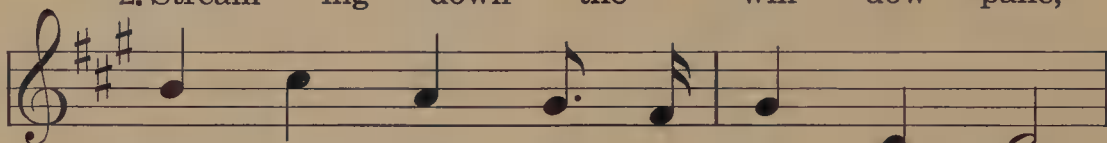
APRIL COMES WITH RAIN

KATE FORMAN

CHARLES FONTEYN MANNEY

Allegretto
mp

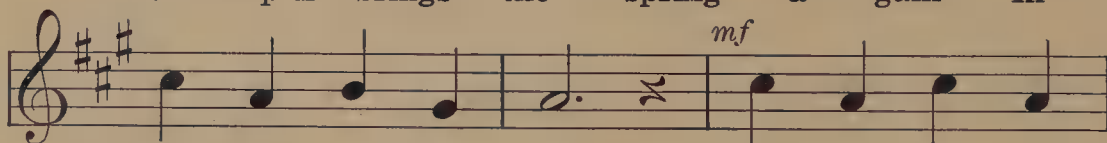
1. A - pril comes with tears a - gain,
2. Stream - ing down the win - dow - pane,



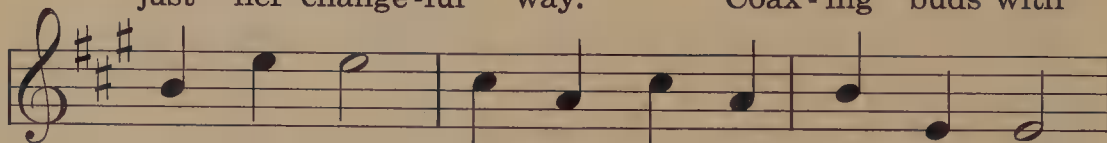
Winds are sing - ing a low re - frain,
Gleam - ing there like a jew - eled chain,



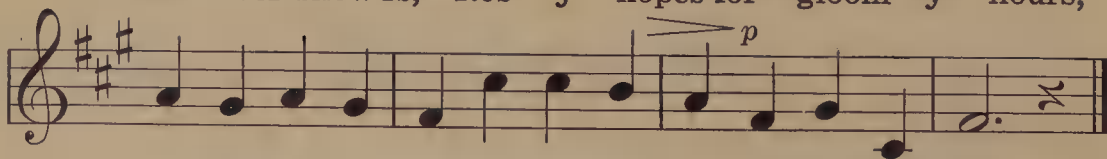
Round the house the trees com - plain And
A - pril brings the spring a - gain In



clouds have hid the day. Yet the sun comes
just her change - ful way. Coax - ing buds with



laugh - ing through, Grass is shin - ing green and new,
sil - ver show'rs, Ros - y hopes for gloom - y hours,



Vio - lets all are bud - ding, too, For A - pril comes with rain.
A - pril brings the fragrant flow'rs, For A - pril comes with rain.

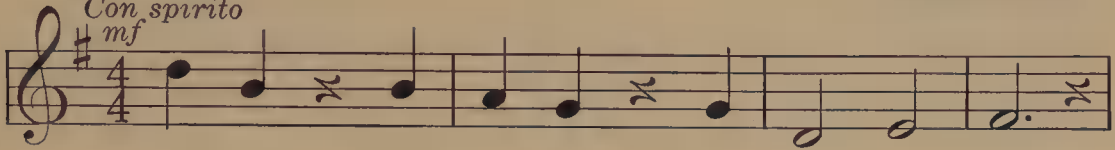
A TROPIC VOYAGE

35

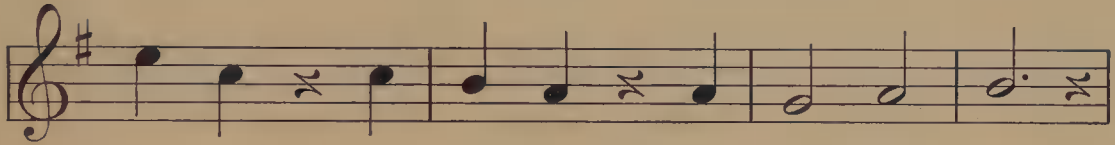
KATE FORMAN

HARRY HARTS

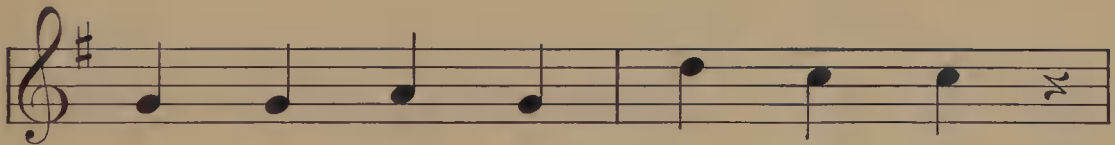
Con spirito
mf



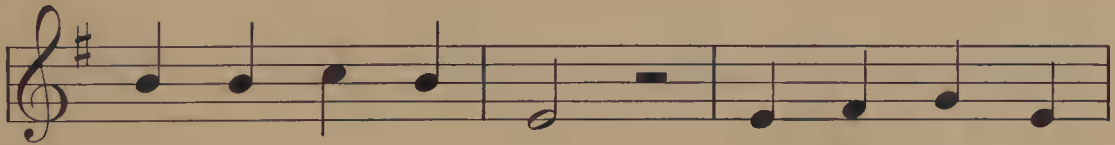
1. Lis - ten, O lis - ten! The part - ing bell!
2. "Has - ten, O has - ten!" The breez - es say;



An - swer, O an - swer, Our friends' fare - well!
Dol - phins will frolic A - long the way.



So the might - y steam - er goes
Where the ver - dant is - lands wait



O'er the o - cean foam, Far a - way from
Fra - grance falls in show'rs; There we find the

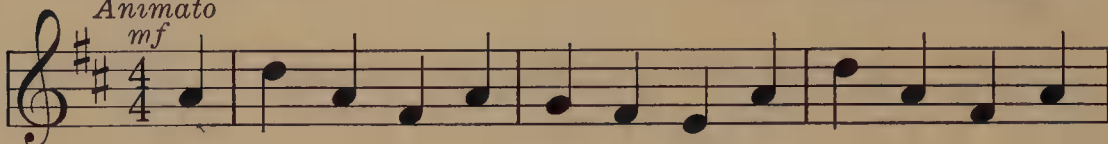


win - ter snows To the sun's bright home.
joy - ous gate To the home of flow'rs.

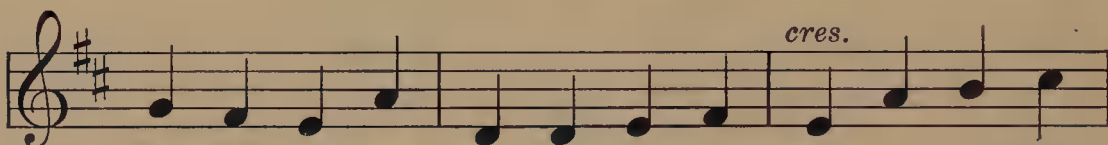
COLUMBUS DAY

DENIS MCCARTHY

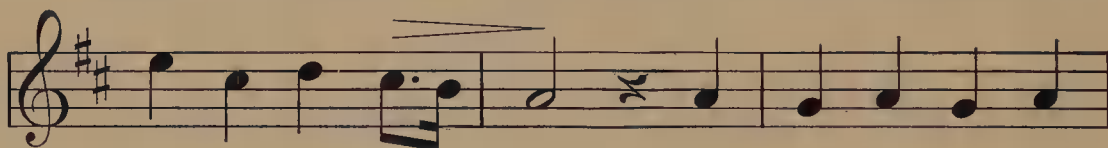
H. CLOUGH-LEIGHTER.

*Animato**mf*

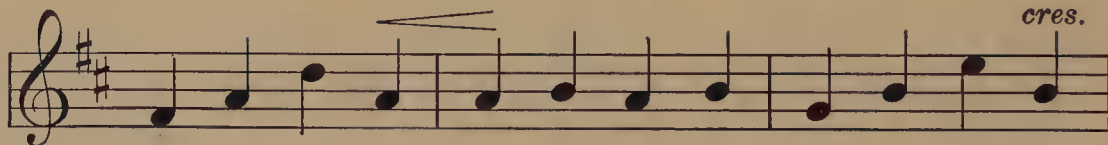
1. A - cross the wide mys - te - rious main Co - lum - bus sailed a -
 2. A gift of gifts, a dower of dowers, He gave to man this



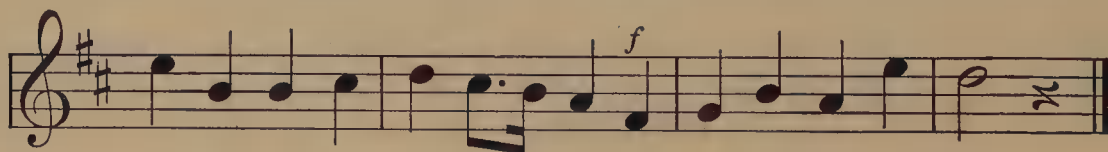
way from Spain, The first to brave the west - ern wave In
 land of ours! To him is due a trib - ute true That



all the world was he. And so to - day we
 glad - ly here we . pay. So let us gath - er



cel - e - brate A he - ro high, a sail - or great; We
 year by year To praise the man who knew no fear, And,



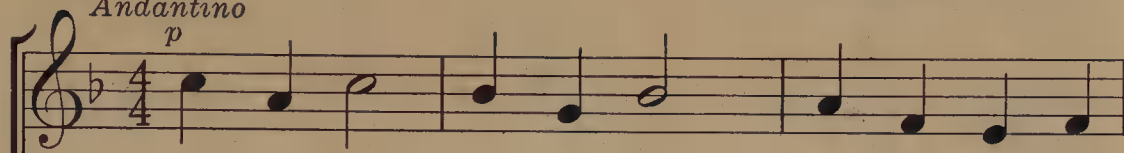
sound his name, We praise his fame, Our captain of the sea.
 grate - ful yet, We'll ne'er for - get To keep Co - lum - bus Day.

WHO MADE THE RECORD?

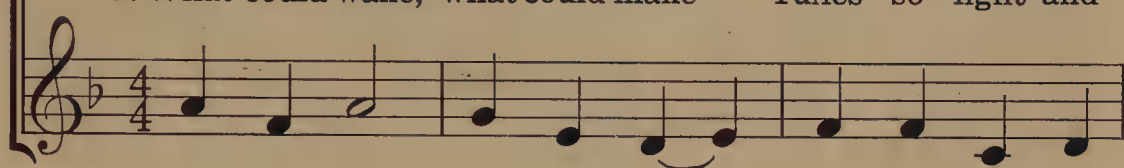
37

ALICE BARD
Andantino
p

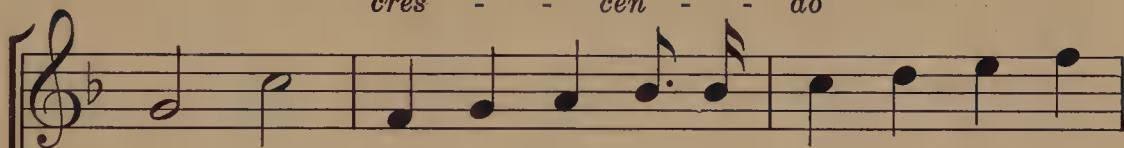
RUTH MCCONN SPENCER



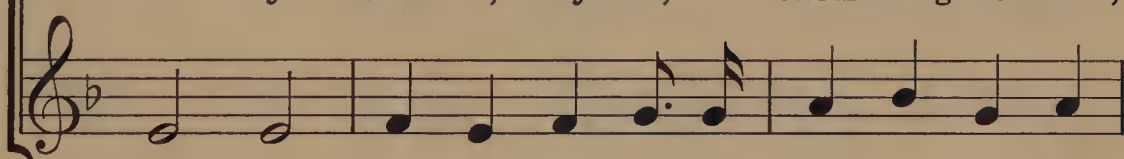
1. Lis - ten well, 'tis a shell Curved and pink and
2. What could wake, what could make Tunes so light and



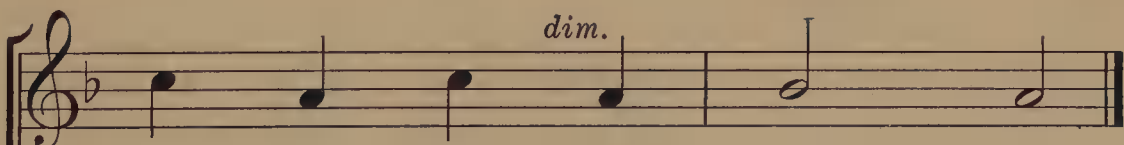
cres - - *cen* - - *do*



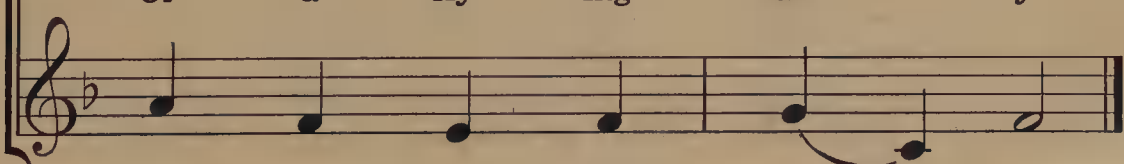
pearl - y; Hear its voice, like a gen - tle ech - o,
air - y? Was it, may - be, a swim - ming mer - maid,



dim.



Trill - ing late and ear - ly.
Or a fly - ing fair - y?





THE GYPSY TRAIL

MARY STANHOPE

RAYMOND ELLIS

Con moto
mf

1. I have fol-lowed gyp-sies O - ver hill and dale,
2. Grass or leaf - y branch-es, Ma - ple, elm, or vines,

cres.

Traced the signs they have set to show The
Tell me what is the way they go, For

wood-land ways they de-light to go Down the gyp-sy - trail.
gyp-sy trails I can al-ways know By the gyp-sy - signs.

The musical notation consists of two staves in G major (one sharp) and 2/4 time. The melody is written on the first staff, and the accompaniment on the second. A 'dim.' (diminuendo) marking is placed over the final measure of the first staff.

CHRISTMAS BELLS

KATE FORMAN
Con anima
mf

H. CLOUGH-LEIGHTER

1. Christ-mas comes with cloud and tem-pest, Blow-ing snow o'er
2. Christ-mas comes with love and kind-ness, Ev-'ry thought of

The musical notation is on a single staff in 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is simple and rhythmic, with a crescendo marking at the end.

hills and - dells; Yet through all the fro-zen mid-night
grief dis - pels; While we lis - ten in the mid-night

The musical notation continues on a single staff in 2/4 time. It features a crescendo marking ('cres.') and a forte marking ('f').

Christ-mas joy its glo - ry tells. Rim - ing, chim - ing,
How the joc - und mu - sic swells! Ring - ing, swing - ing,

The musical notation continues on a single staff in 2/4 time. It features a forte marking ('f').

glee - ful - ly climb - ing, High and high - er peal the bells!
air - i - ly sing - ing, Peal the hap - py Christ-mas bells!

The musical notation continues on a single staff in 2/4 time, concluding the piece.

OH, WORSHIP THE KING

ROBERT GRANT

FRANZ JOSEPH HAYDN

Largo
mp

1. Oh, wor-ship the King, all glo-rious a - bove! Oh,
 2. Oh, tell of His might, oh, sing of His grace! Whose
 3. Thy boun-ti - ful care what tongue can re - cite? It

grate - ful - ly sing His pow'r and His love! Our
 robe is the light, whose can - o - py space! His
 breathes in the air, it shines in the light, It

shield and de - fend - er, the An - cient of Days, Pa
 char-iots of wrath the deep thun-der-clouds form, And
 streams from the hills, it de - scends to the plains, And

vil - ioned in splen - dor and gird - ed with praise.
 dark is His path on the wings - of the storm.
 sweet - ly dis - tills in the dew - and the rains.

SHADOW LEAVES

AGNES ROSS

EVELYN SPRAGUE

Cantabile
p

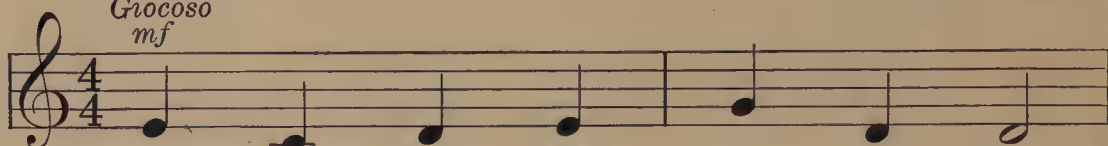
-
1. Sun - light was glanc - ing, Shad - ow leaves were danc - ing, They
 2. Now lamps are burn - ing, Shad - ows are re - turn - ing, Be -

mf rolled a - way in a sul - len gray Where rain dimmed the light.
 low each tree, like a mov - ing sea, They sway all the night.

THE WHISTLER

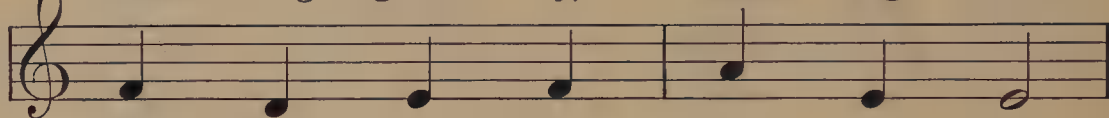
T. H. MACCRADY

HARRY HARTS

Giocoso
mf

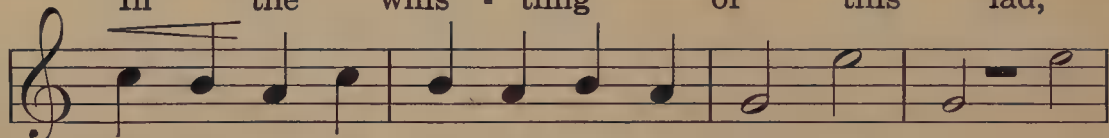
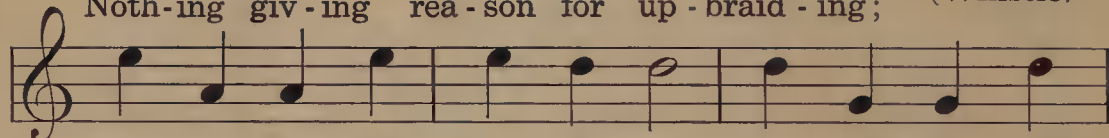
1. Jack is whis - tling on his way,

2. Noth - ing gloom - y, noth - ing sad,



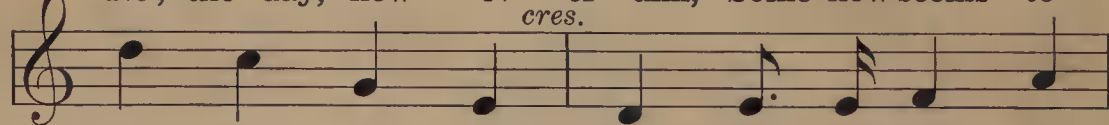
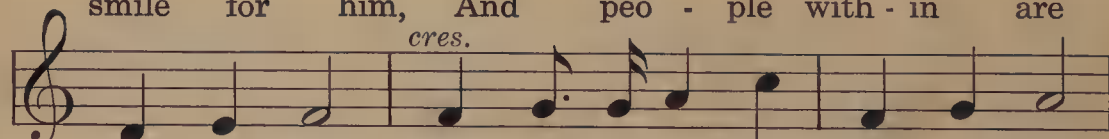
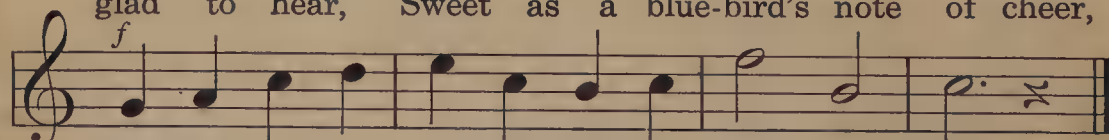
Whis - tling march - es light and gay,

In the whis - tling of this lad,

Keep - ing time as if he were pa - rad - ing;
Noth - ing giv - ing rea - son for up - braid - ing; (Whistle)

Long be - fore his face I see, I am al - ways

No; the day, how - ev - er dim, Some - how seems to

sure 'tis he; I know ver - y well his
smile for him, And peo - ple with - in arefoot - step light, Know all the tunes he trills with might,
glad to hear, Sweet as a blue - bird's note of cheer,Pass - ing by my o - pen win - dow Day by day.
Jack's own mer - ry whis - tle sound - ing Day by day.

THE BUGLE FROM THE FORT

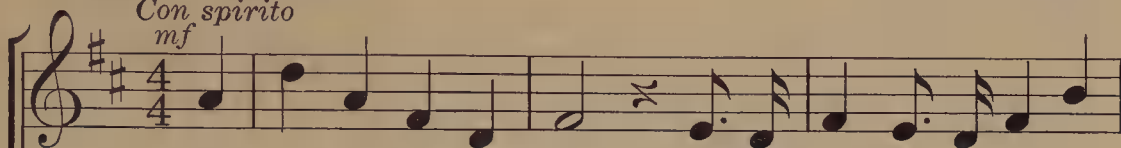
43

MARGARET CONNOLLY

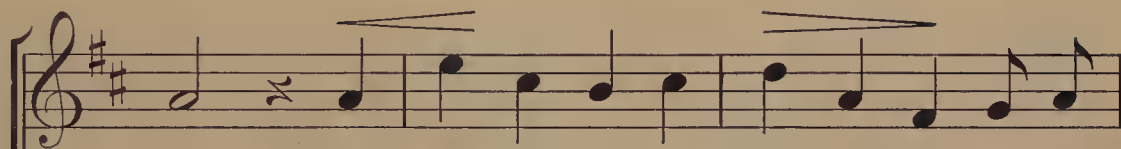
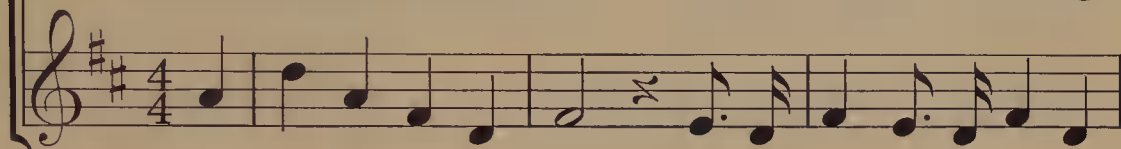
WILL EARHART

Con spirito

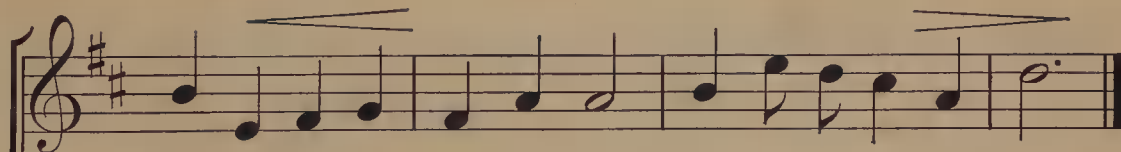
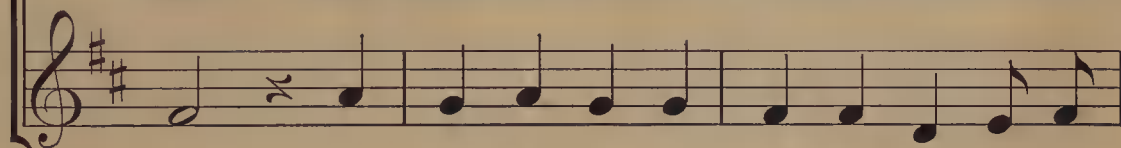
mf



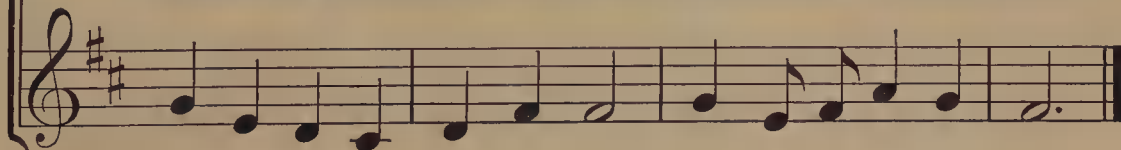
1. Oh, hear the bu-gle's note! Hear it float from the fort a -
2. Oh, hear the bu-gle's note As it floats like a fall-ing



far! When morn-ing's beam is ros - y bright, And the
star! When shad-ows o'er the for-tress frown, And the



flag runs up to greet the light, Hark to the bu-gle's note!
flag at night comes flutt'ring down, Hark to the bu-gle's note!



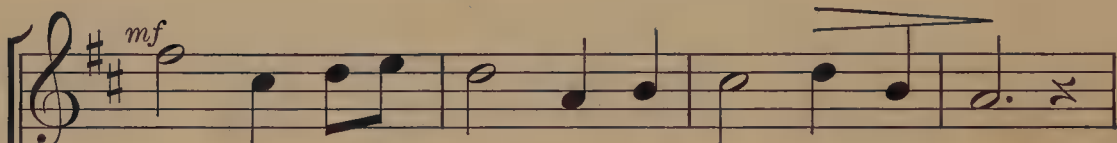
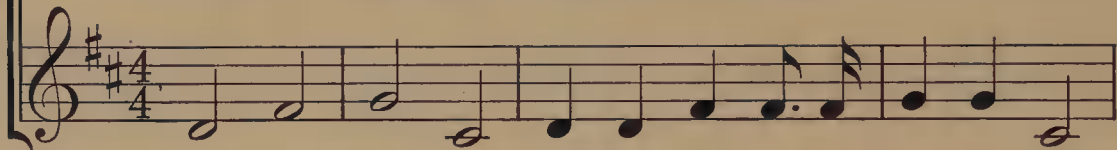
SONG OF THE THRUSH

M. LOUISE BAUM

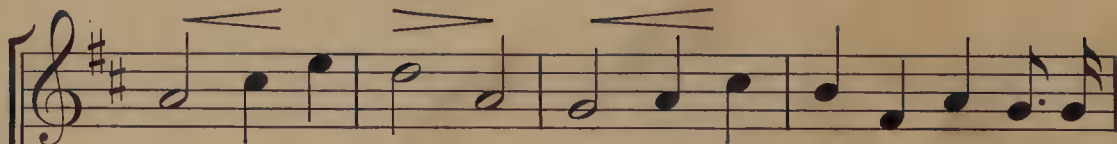
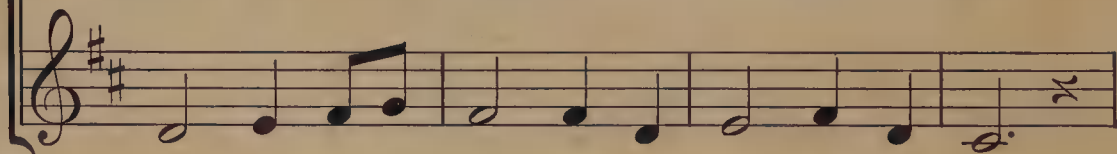
RALPH L. BALDWIN

*Dolce**p**mp*

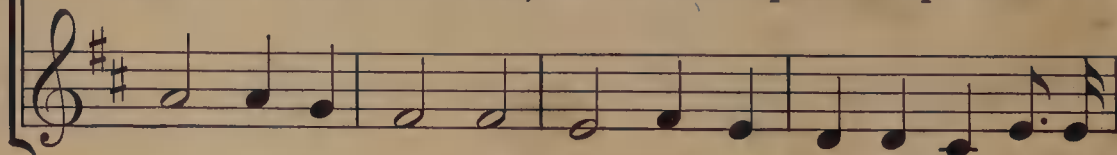
1. Hark - en, hark - en! Crys - tal tones from the for - est rise,
 2. Long a - da - gios, Tuned like trembling of sil - ver wire,

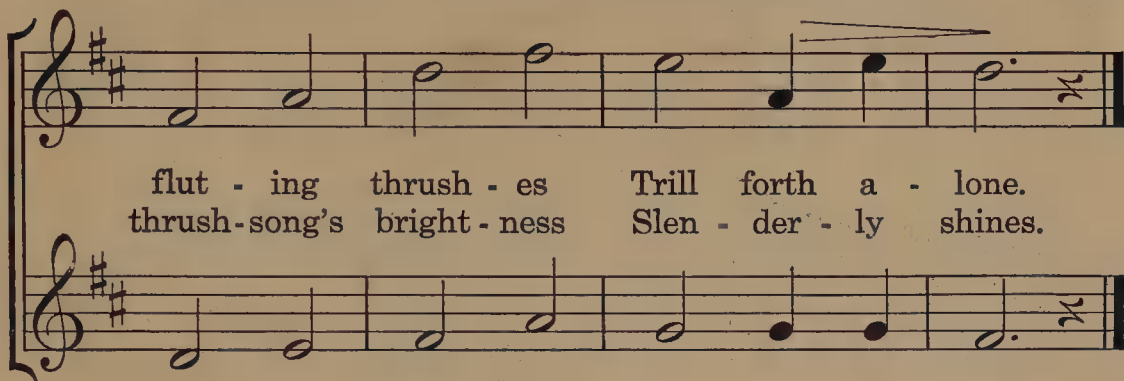


Mount - ing where dark - en The night's az - ure skies.
 Climb in ar - peg - gios To heav'n's gold - en fire.



Brook mu - sic hush - es, Wind voic - es still their own, While the
 Keen in their white - ness, Star lanc - es pierce the pines. So the





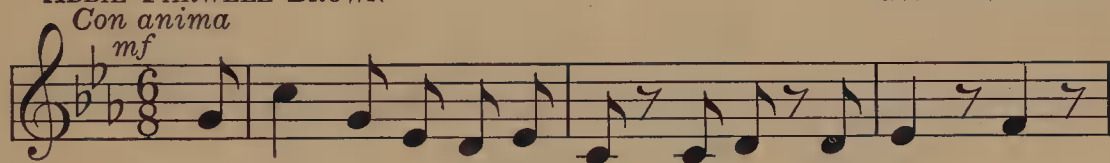
flut - ing thrush - es Trill forth a - lone.
thrush-song's bright - ness Slen - der - ly shines.

IN THE BARNYARD

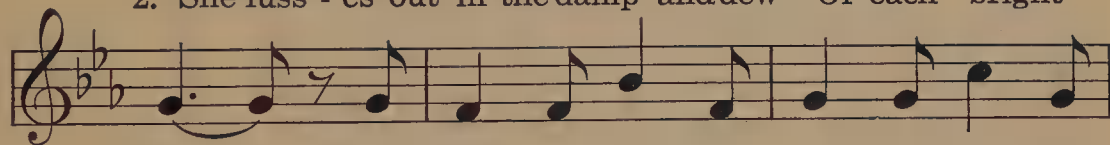
ABBIE FARWELL BROWN

HARRY HARTS

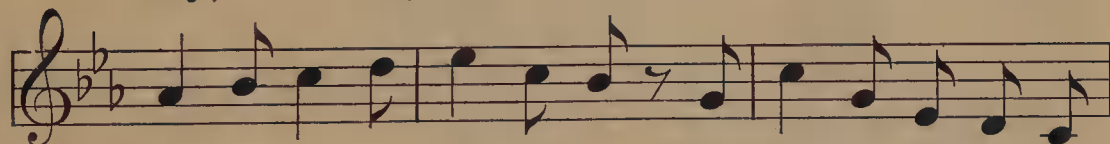
Con anima
mf



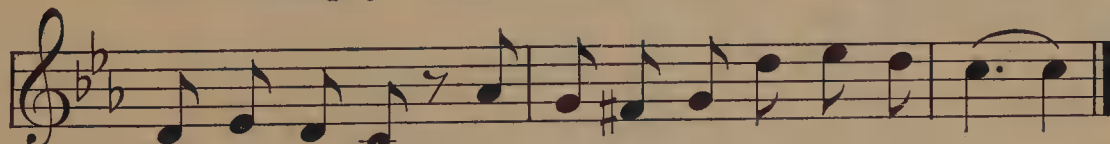
1. I wish the lit-tle red hen who clucks So much by
2. She fuss - es out in the damp and dew Of each bright



day. . Would learn a new and bet - ter song! But
day; . And, cack - ling on, her sil - ly voice Bids



she has told a fib so long, Her friends the chickens, the
all the sleep-y world re-joice. But e - ven grant-ing her



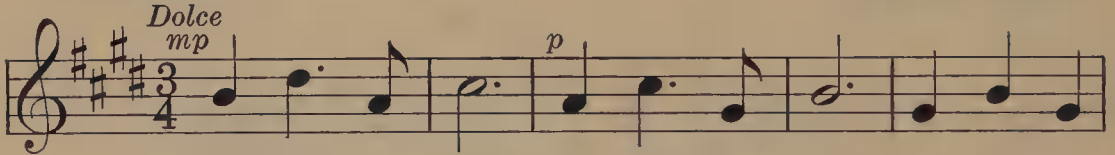
tur - key, and ducks Have ceased to take note of her lay. . .
sto - ry is true, I'd wel-come a lit - tle de - lay. . .



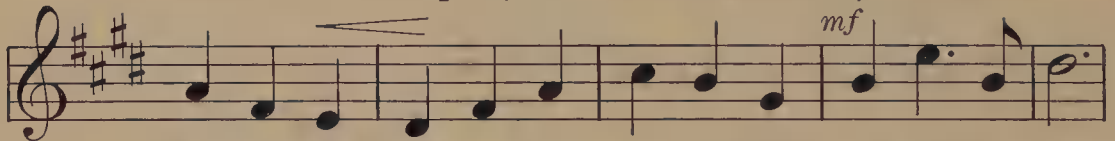
A PICTURE

LOUISE STICKNEY

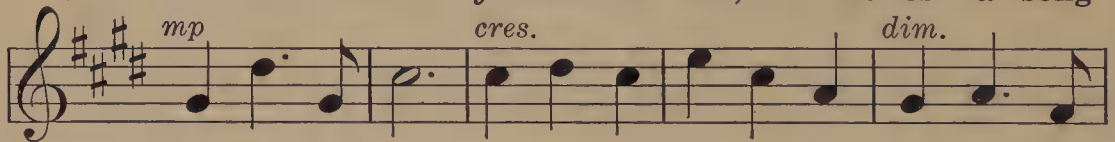
MARTHA WHITE



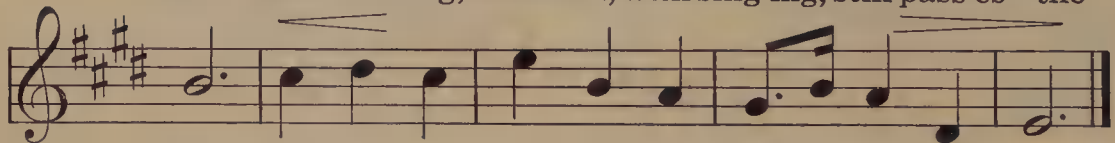
1. Wa-ters are fair, moon-light is there; Sil-ver the
2. Yon-der a pool, shel-tered and cool, Mir-rors a



flow-ing where lil-ies are grow-ing; As si-lent the stream
maid-en with lil-y buds lad-en; A-ris-es a song



drifts like a dream, Lil-y buds star-ring its dark-ness with
ten-der and strong, Sea-ward, with sing-ing, still pass-es the



white, Slow-ly a swan floats a-long through the night.
swan; Crowned with her lil-ies the maid-en is gone.

SOME DAY

47

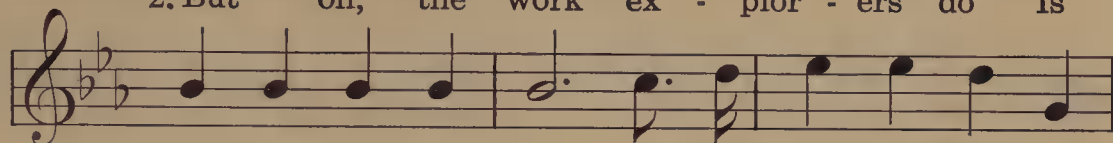
ROBERT BRIGHAM

MABEL OSBORNE

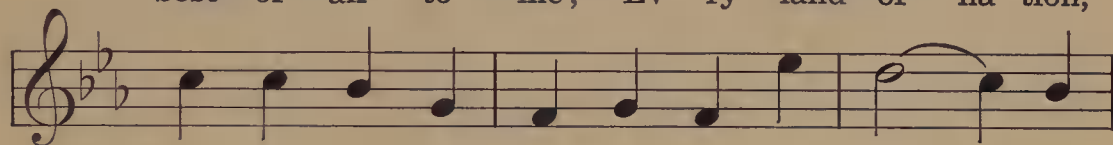
Scherzando



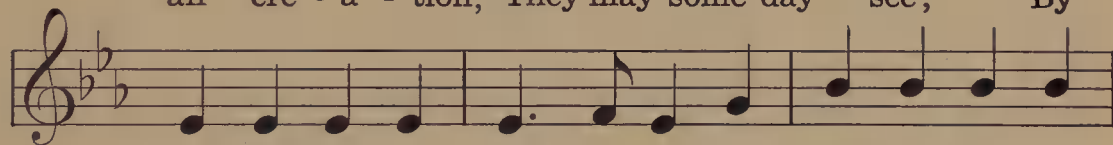
1. Oh, when I'm grown to man's es - tate My
2. But oh, the work ex - plor - ers do Is



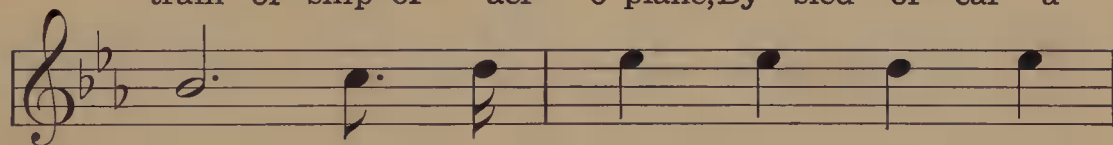
work I'll have to choose, Be a sol - dier, sail - or,
best of all to me; Ev - 'ry land or na - tion,



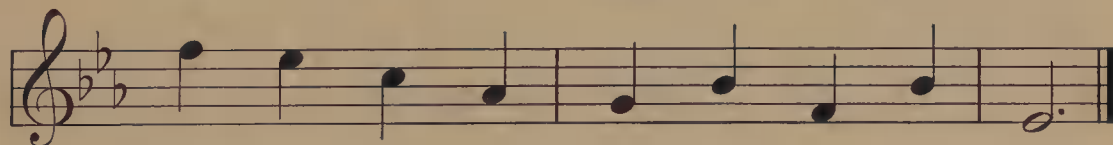
mer - chant, tail - or, Deal in ships or shoes; Per -
all cre - a - tion, They may some day see; By



haps I'll build ca - the - dral tow'rs, Or bridg - es, span on
train or ship or aër - o - plane, By sled or car - a -



span, With a few years spent as
van, Oh, I long to go ex -



pres - i - dent When I'm at last a man.
plor - ing so When I'm at last a man.


WILD GEESE IN THE FALL

ABBIE FARWELL BROWN

CHARLES FONTEYN MANNEY

Con grazia
mp

Con grazia
mp



1. The gray geese fly a - cross the sky To
2. No hu - man eye can ev - er spy The

2. No hu - man eye can ev - er spy The

seek a sun - ni - er clime; • It is lit - tle they
path they know in the air; • They have nev - er ■

path they know in the air; - They have nev - er ■

need a cal - en - dar Or a clock to
map to mark the land Nor a com - pass

map to mark the land Nor a com - pass

tell them the time. Like an arrow re-
tell - ing them where. North is cold and they

tell - ing them where. . *mf* North is cold and they

leased from the bow, The flock points out to the
leave it be - hind; The south is warm and is

leave it be - hind; The south is warm and is

A single staff of music in treble clef with one flat (B-flat). The notes are G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G7. Dynamics include "cres." above the note D5 and "f" below the note F#5. There is also a fermata over the final note G7.

cres.

f

way it must go, O - ver sea and land, o - ver
more to their mind; And the gray geese know that a

more to their mind; And the gray geese know that a

cit - ies be-low, With their wings beating all in rime. .
home they will find Full of birds and of blos - soms fair. .

WE'RE OUT TO SEE THE WORLD

49

MARY STANHOPE

SCOUT SONG

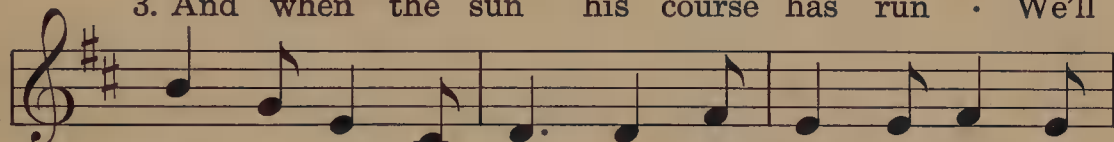
WELSH FOLK TUNE

Con spirito

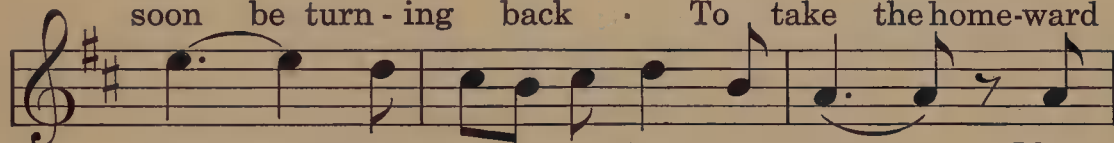
mf



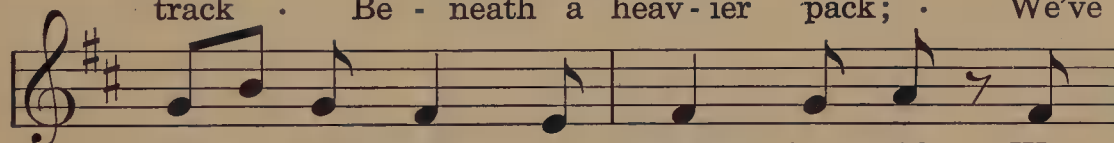
1. Oh; long ere day is on the way . The
2. Oh, long ere noon our march - ing tune . Has
3. And when the sun his course has run . We'll



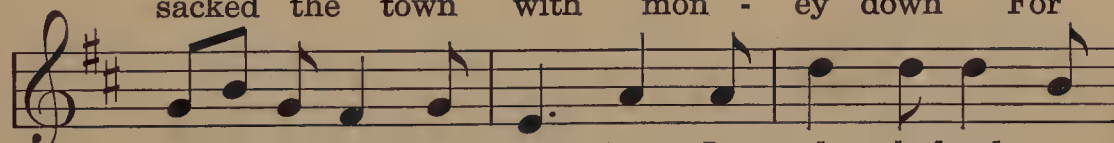
scouts are leav - ing camp; . And first we plunge and
called the vil - lage out, . The folk with ea - ger
soon be turn - ing back . To take the home - ward



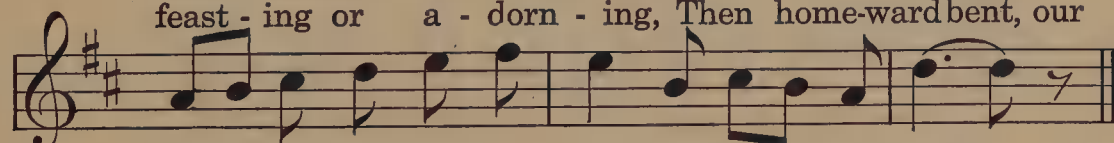
tramp . Through wood - land deep and damp; Then
shout . Re - ceive the stur - dy scout. No
track . Be - neath a heav - ier pack; . We've



soon, . with pride of swing - ing stride, We
shop . or door we pause be - fore Is
sacked the town with mon - ey down For



march to meet the morn - ing, In - vade the land, a
closed with fear or scorn - ing; Where we've a mind we
feast - ing or a - dorn - ing, Then home - ward bent, our

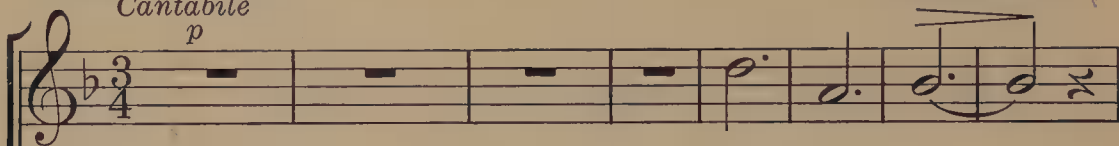


friend - ly band That is out to see the world.
wel - come find For we're out to see the world.
cash well spent, We shall say we've seen the world.

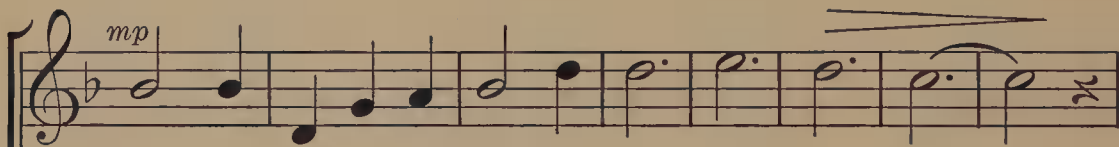
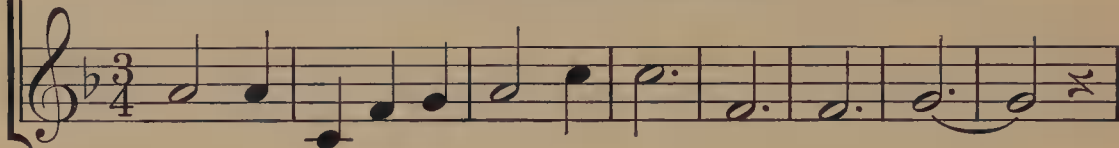
A MORN IN SPRING

DENIS MCCARTHY

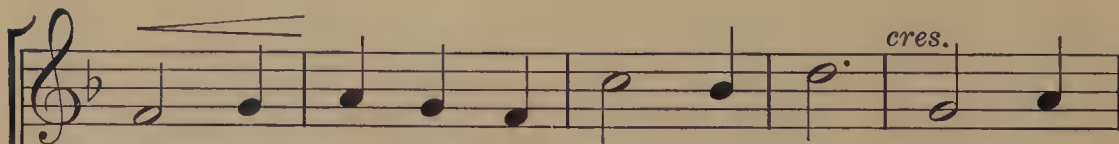
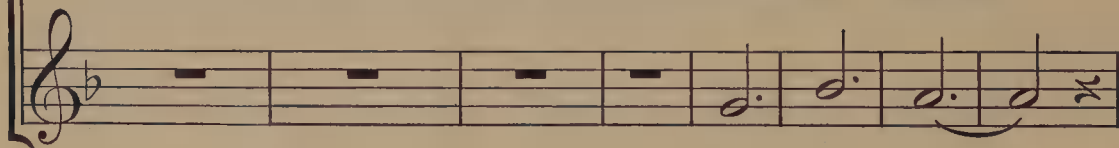
HARTS-LEAVITT

*Cantabile**p*

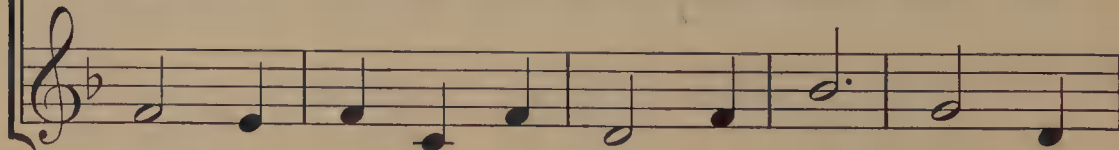
1. Song birds out in the or - chard trees, Hear them sing! .
2. Birds come hith-er from sun - ny lands; Sing, oh, sing! .

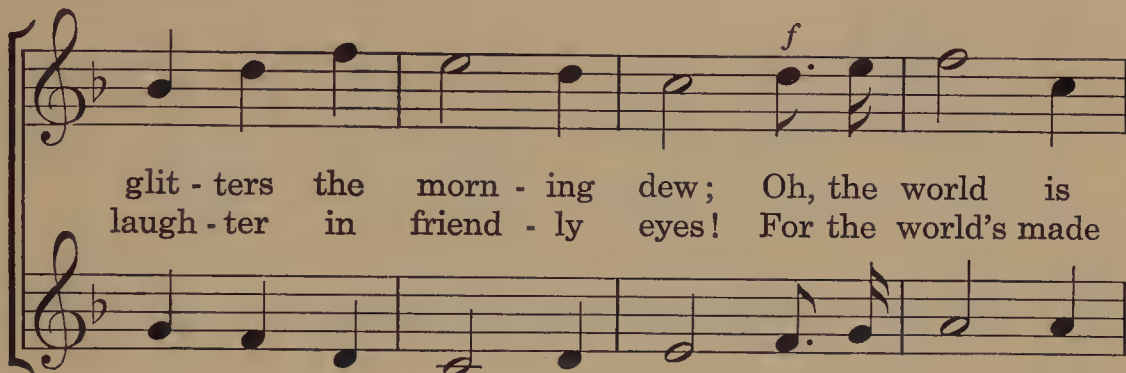


Gulls a - far on the shin - ing seas Wheel and swing. .
 Home-bred gulls of the cliffs and sands Wheel and swing. .

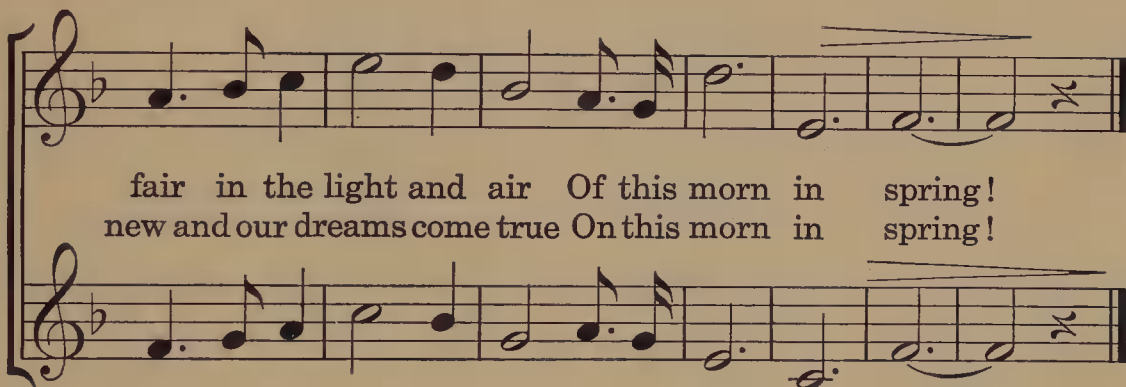


Bright the sun in the skies of blue, Bright - ly
 Shine, O Sun, in your cloud - less skies! Fair as





glit - ters the morn - ing dew; Oh, the world is
laugh - ter in friend - ly eyes! For the world's made



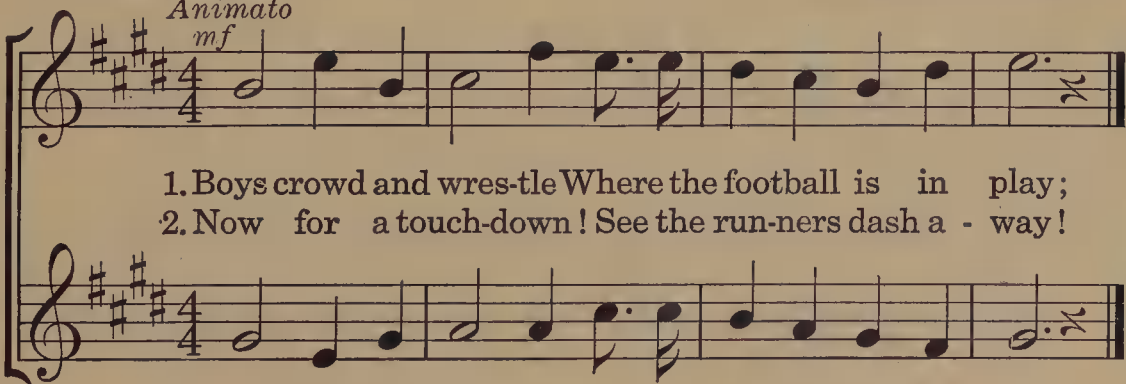
fair in the light and air Of this morn in spring!
new and our dreams come true On this morn in spring!

FOOTBALL

LOUISE STICKNEY

LAURA STREETER

Animato
mf

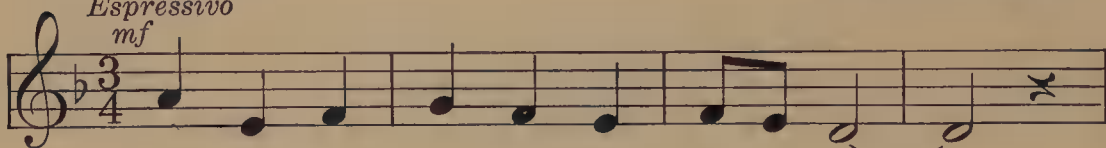


1. Boys crowd and wres-tle Where the football is in play;
2. Now for a touch-down! See the run-ners dash a - way!

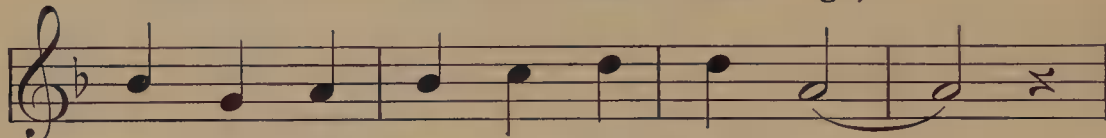
GYPSY DANCERS

M. LOUISE BAUM

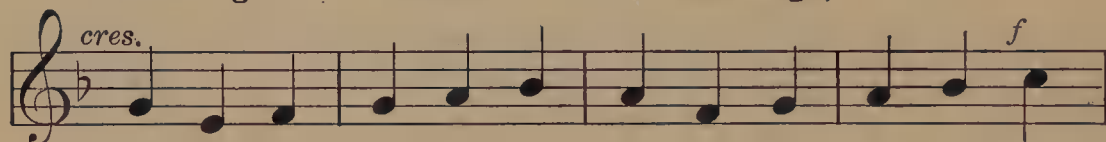
MARTHA WHITE

Espressivo
mf

1. Down by the fair Gua - dal - quiv - ir, . .
 2. List to the fit - ful fan - dan - go, . .



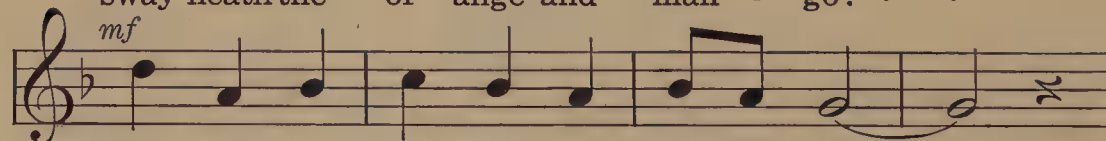
Spain's old ro - man - ti - cal riv - er, . .
 Trac - ing the turns of the tan - go, . .



'Neath o - le - an - ders the cur - rent me - an - ders Where
 Tun - ing the jan - gle of neck - lace and ban - gle A -



al - oe and myr - tle bough quiv - er; . .
 sway'neath the or - ange and man - go! . .



Gay cas - ta - nets call to pleas - ure, . .
 Trip - ping and tread - ing so light - ly, . .



Gyp - sy feet trip to the meas - ure, la la, ho, tra la la!
 Glancelike ■ riv - u - let bright - ly, la la, ho, tra la la!

Gyp - sy songs ech - o a - far, Ho la!
Flash - ing to dance with a star, Ho la!

Ho! la la la la la la, we dance! .
Ho! la la la la la la, we dance! .

THE LOST HOUR

MARY STANHOPE

ALFRED M. TUFTS

Misterioso
mp

1. Through the mid - night comes - a cry
2. Keen it calls the chim - ney through

Thin and ee - rie wail - ing by,
Beg - ging shel - ter here . of you,

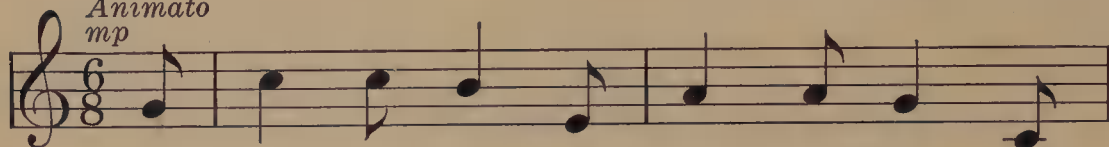
Ris - ing, sink - ing to a sigh, Per -
Some sweet hour that sum - mer knew A -

haps of a child that is lost.
stray in the night and the frost.

REAL WEALTH

JOHN REED
Animato
mp

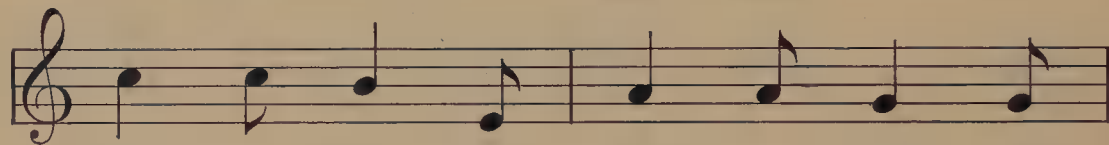
CHARLES FRANÇOIS GOUNOD



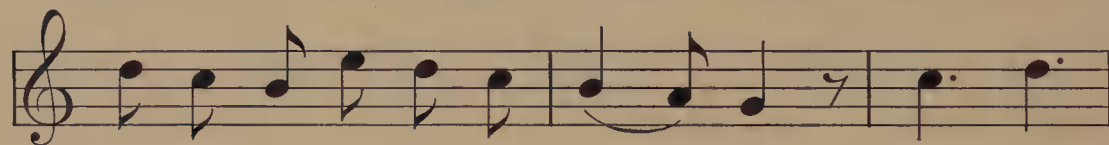
1. Oh, he who sweet con - tent - ment keeps, And
2. For he who loves is he who lives, Still



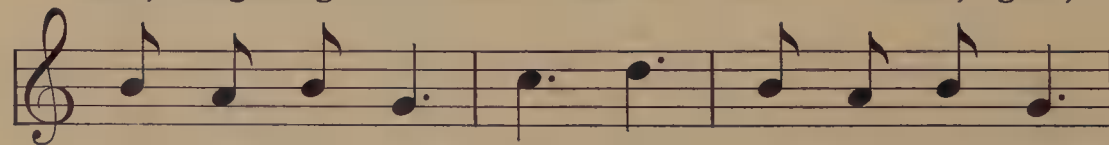
looks with a laugh to the morn - ing, Is
lend - ing a hand to his broth - er, Who



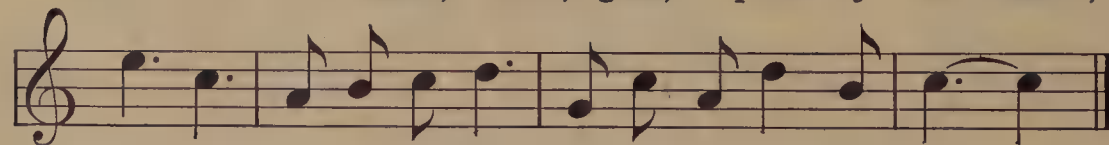
rich - er far than he who heaps His
stores of joy and kind - ness gives, Con -



cof - fers with wealth and with scorn - ing. Gold, gold,
tent, though he gath - er no oth - er. Gold, gold,



not of the mart, Gold, gold, coin of the heart,
not of the earth, Gold, gold, plen - ty in dearth,



Gold, yet all may have part! That is the wealth for me. . .
Gold, of kind-ness and mirth! That is the wealth for me. . .

THE CRICKETS' SERENADE

55

M. LOUISE BAUM

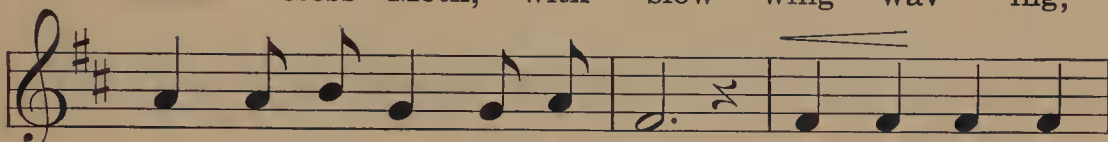
Marcato

mp

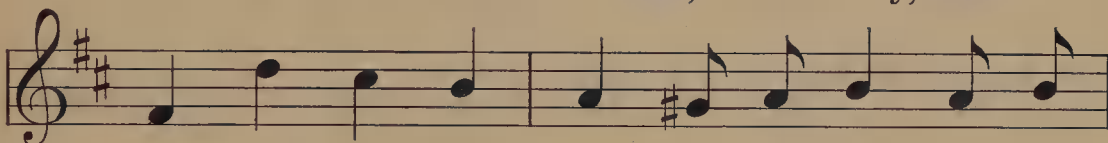
LOUIS MEYER



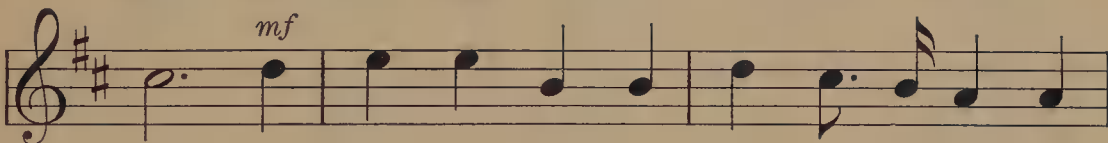
1. Crick - ets all a - round are shrill - ing
2. Mis - tress Moth, with slow wing wav - ing,



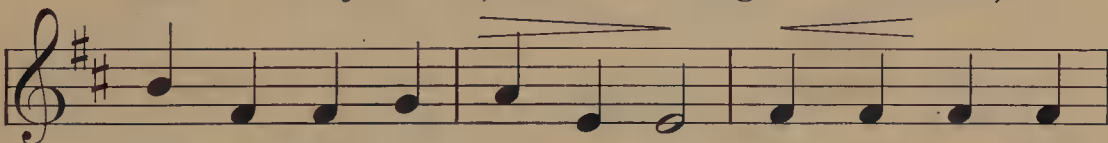
O - ver the fern and the bay, Ti - ny fid - dlers
Paus - es the trib - ute to hear; Fire - fly, like a



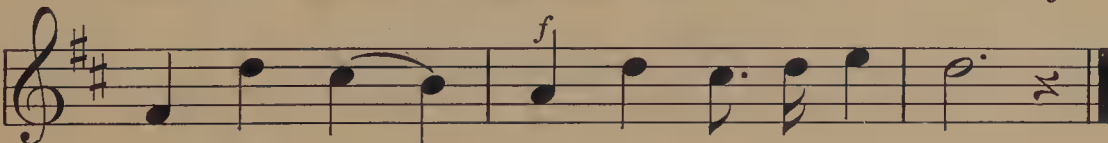
thin and thrill - ing, What is the mu - sic they
goose be - hav - ing, Flut - ter - ing off as in



play? A ser - e - nade for fire - fly and moth, Ad -
fear. But yon - der, near the edge of the fern, Be -



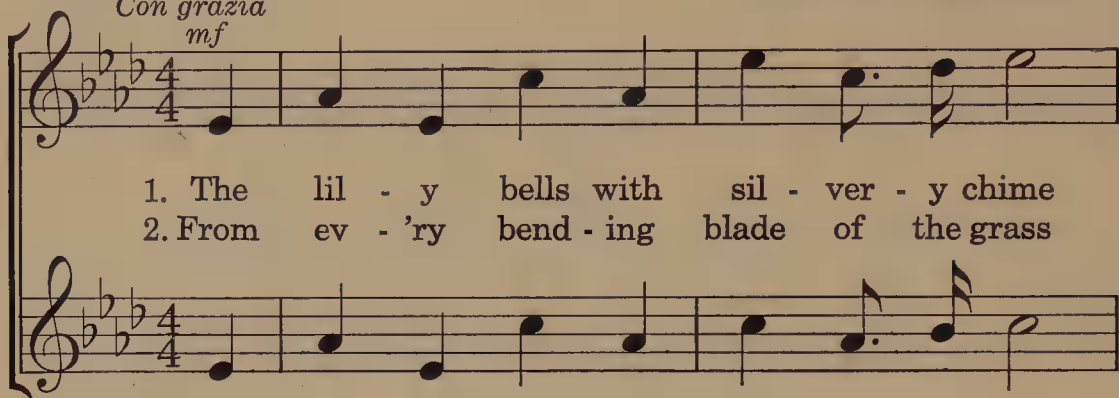
mired and love - ly la - dies both; Loud e - nough to
hold her lan - tern flash and burn! Hear how ev - 'ry



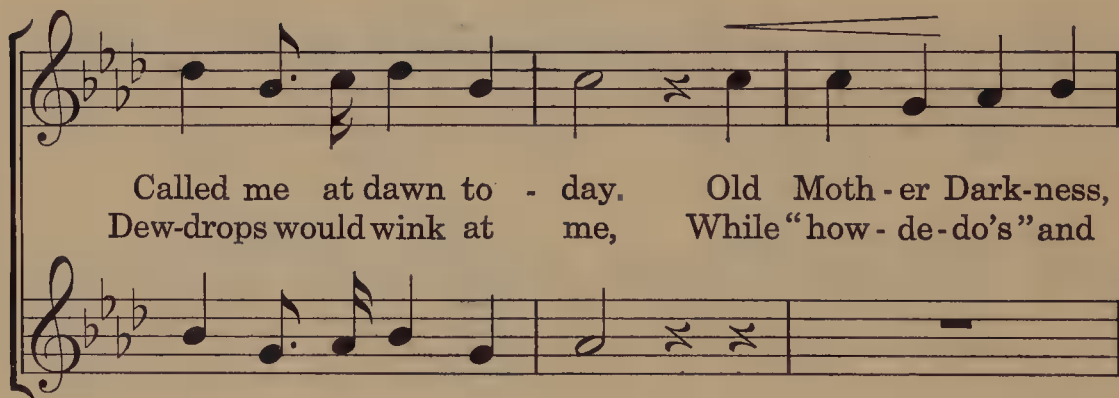
reach the moon . Sounds the rol - lick - ing tune.
fid - dler lad . . Saws a - way as if mad.

HERBERT RANDALL

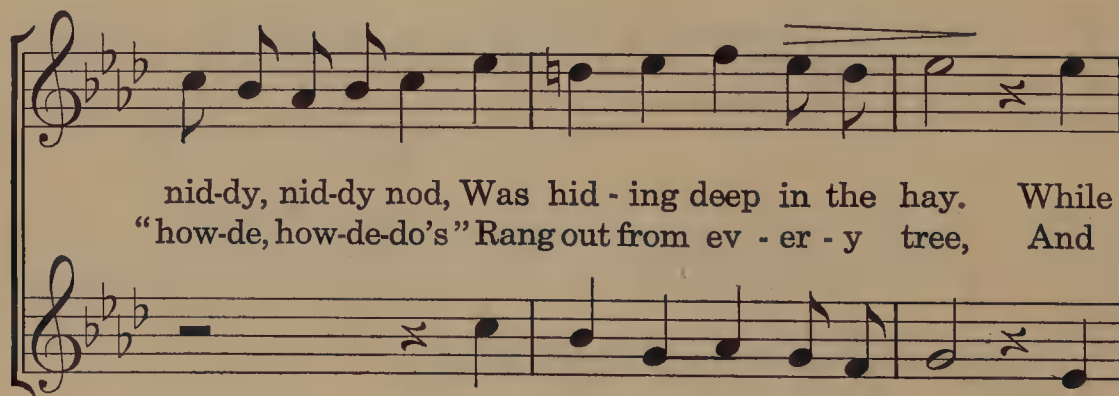
FANNY SNOW KNOWLTON

Con grazia
mf


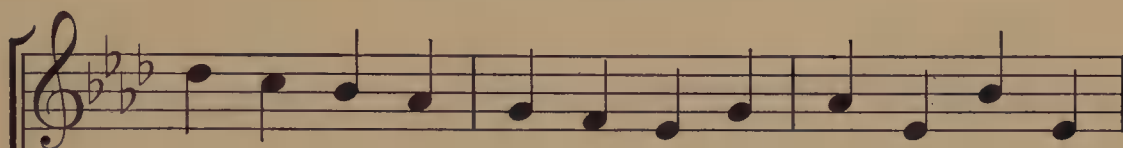
1. The lil - y bells with sil - ver - y chime
2. From ev - 'ry bend - ing blade of the grass



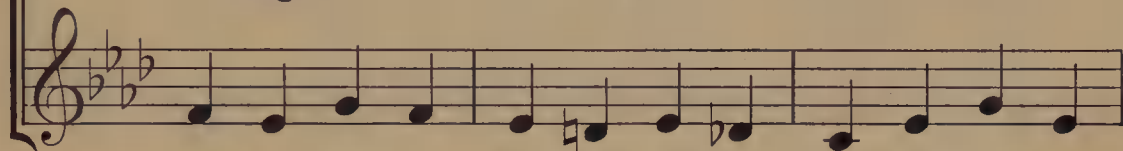
Called me at dawn to - day. Old Moth - er Dark-ness,
Dew-drops would wink at me, While "how - de - do's" and



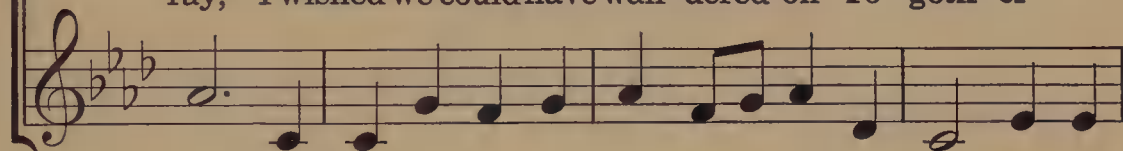
nid - dy, nid - dy nod, Was hid - ing deep in the hay. While
"how - de, how - de - do's" Rang out from ev - er - y tree, And



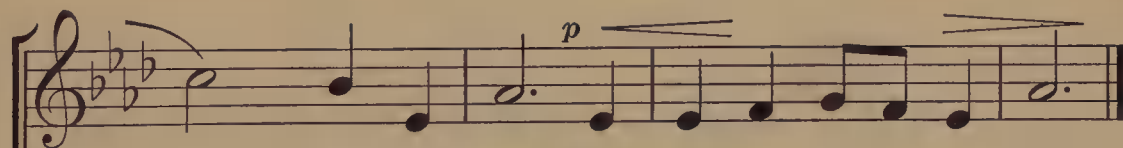
all the danc-ing clo-ver folk Were play-ing peek-a-morn-ing was so sweet and fair In sum-mer-time ar-



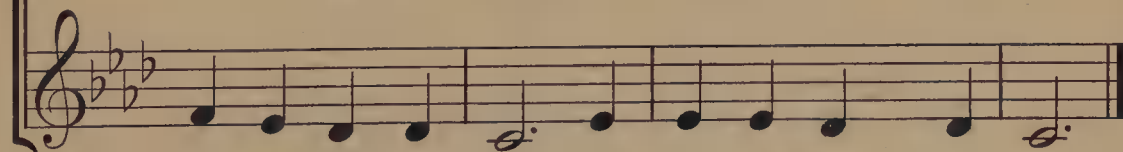
boo, The dai-sies, on-ly half a-wake, Were call-ing, .
ray, I wished we could have wan-dered on To-geth-er .



Were call-ing, were
Have wandered to -



. "I see you!" Were call-ing, "I see you!"
. all the day, Have wan-dered all the day.



call-ing, "I see you!"
geth-er all the day,

THE CLOCK'S STORY

ELIZABETH TAYLOR

HARRY HARTS

Andante
p

1. Lis - ten, oh, lis - ten! The clock am I,
2. Lis - ten, oh, lis - ten! I tell you true;

Count-ing the mo-ments in the bel - fry high. There's
I'm nev - er i - dle, there is much to do; While

no time for play-ing, there's no de - lay - ing,
mor-tals are sleep-ing my watch I'm keep - ing,

mf

Work-ing, nev - er shirk-ing, as the hours pass by.
 Work-ing, nev - er shirk-ing, day and night for you.

THE GIFTS OF GOD

ROBERT BRIGHAM

CHARLES FONTEYN MANNEY

Largo
mp

1. God gave us strength and skill, He gave the a - ble hand, .
2. God gave us eyes and ears To know His wondrous world, .

Gave us cour-a-geous hearts To do His high com-mand;
 Gave us an ea-ger mind With happy thoughts impearled.

cres.

Cour-age for . dai - ly needs, Work-ing where'er He leads,
 Praise Him in . sun and show'r, Praise Him in vic-t'ry's hour,

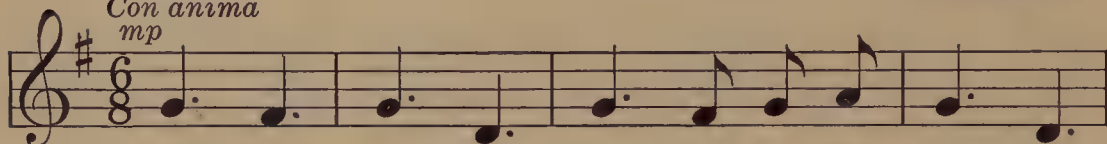
f

Heart and hand that hon - or Him In man - y faith-ful deeds.
 Praise our God whose might-y love Gives peace and joy and pow'r.

THE BOAT RACE

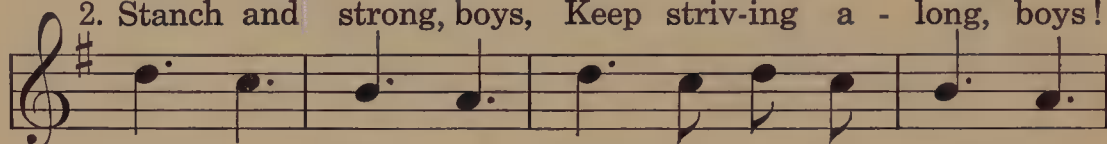
T. H. MACCRADY

W. F. SEVERNS

Con anima
mp

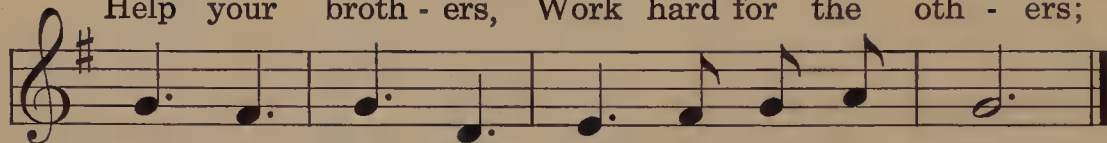
1. Row, boys, row, boys! On, stead-i - ly go, boys!

2. Stanch and strong, boys, Keep striv-ing a - long, boys!



Pull to - geth - er What - ev - er the weath - er;

Help your broth - ers, Work hard for the oth - ers;



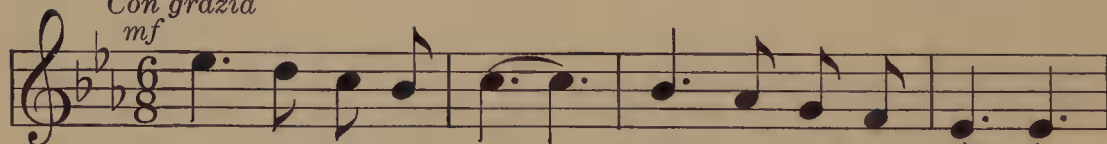
That's the way the race has to be run.

That's the way all things have to be won.

FOR HALLOWEEN

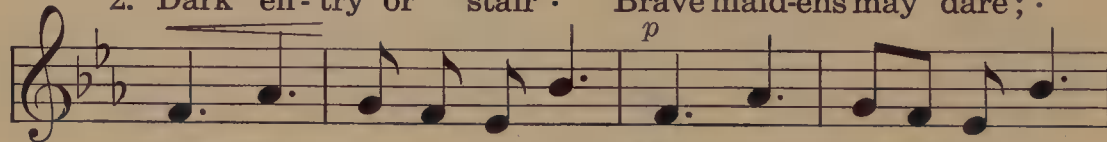
JOHN REED

NORA EVANS

Con grazia
mf

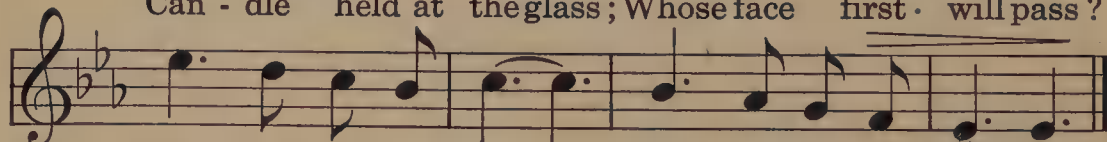
1. Odd an-tics are seen . Each gay Hal-low - een, .

2. Dark en-try or stair . Brave maid-ens may dare; .



Bells ring, no-bod - y there; Mys - t'ry haunts the air;

Can - dle held at the glass; Whose face first . will pass ?



Who taps at the pane? We won-der in vain. .

O gay Hal-low - een! . Queer tricks you have seen. .

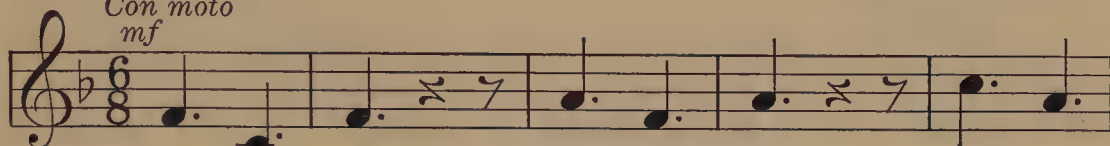
HARE AND HOUNDS

61

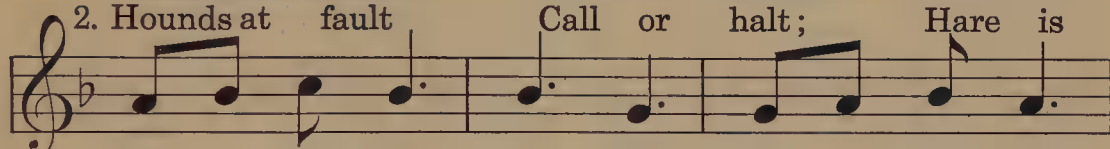
MARY STANHOPE

WILL EARHART

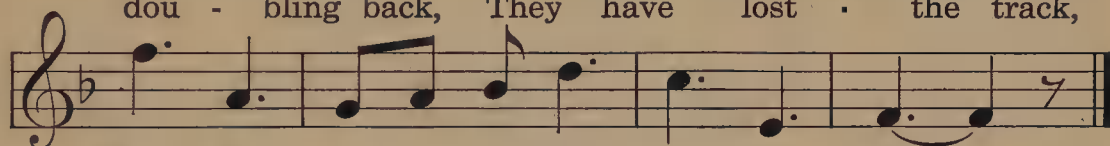
Con moto
mf



1. Hare leads hounds, Off he bounds, Sows his
2. Hounds at fault Call or halt; Hare is



pa - per trail O - ver hill - and dale;
dou - bling back, They have lost the track,



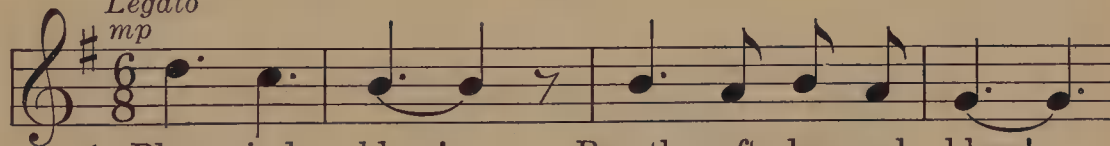
Seen, it seems to fail - Clev - er hare.
Home-ward runs the pack, Finds him there.

THE EVENING WINDS

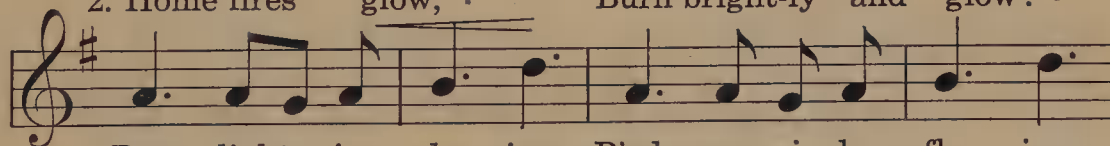
MARGARET CONNOLLY

FRENCH FOLK TUNE

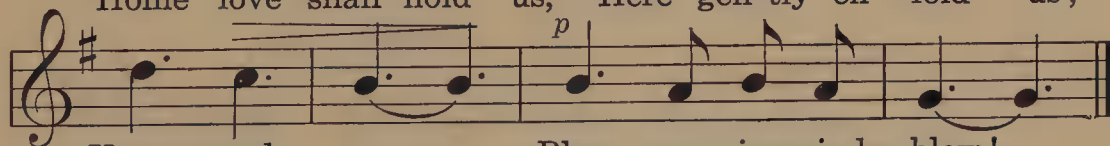
Legato
mp



1. Blow, winds, blow! . Breathe soft - ly and blow! .
2. Home fires glow, . Burn bright - ly and glow! .



Day - light is dy - ing, Birds, wea - ri - ly fly - ing,
Home love shall hold us, Here gen - tly en - fold us;

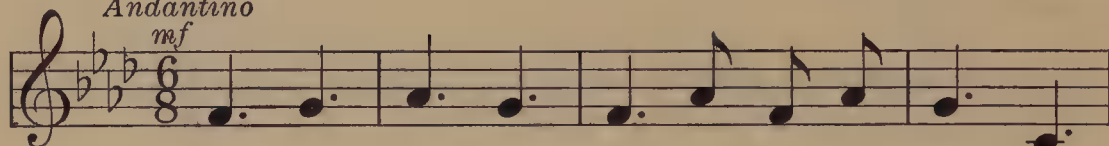


Home-ward go. . . Blow, eve - ning winds, blow! .
Home fires glow. . . Blow, eve - ning winds, blow! .

LEND A HAND

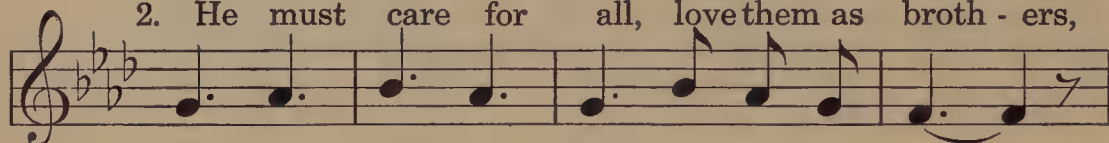
M. LOUISE BAUM
Andantino

HELEN S. LEAVITT



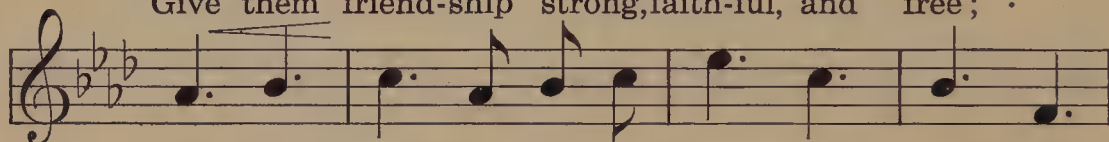
1. Who can half his true hap - pi - ness meas - ure ?

2. He must care for all, lovethem as broth - ers,



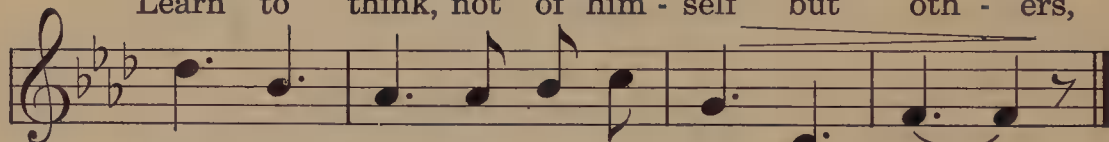
Com - fort, safe - ty, fill all of his need ; .

Give them friend - ship strong, faith - ful, and free ; .



He who learns how he may share such treas - ure

Learn to think, not of him - self but oth - ers,



Finds his joy dai - ly re - newed in - deed. .

Lend a hand! be what a friend should be. . .

HIGHLAND LAD

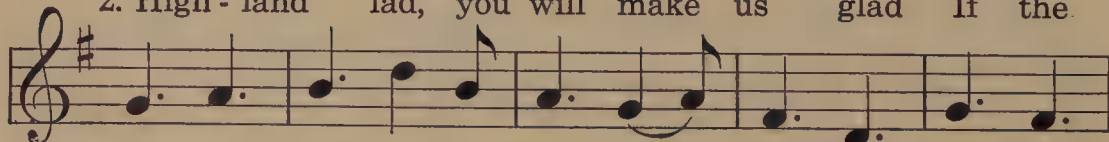
DENIS MCCARTHY
Con spirito

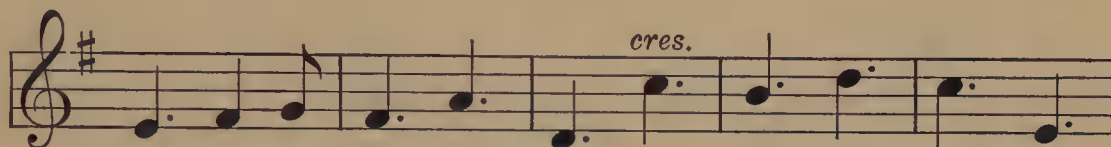
SCOTCH FOLK TUNE



1. High - land lad, in your tar - tan plaid And your

2. High - land lad, you will make us glad If the

bon - net blue with your broad - sword too, Oh, take your
sword dance too you go nim - bly through; Oh, there's no



place as our dance you grace; A high-land fling, while
dance from the land of France, Like reel or fling while



bag - pipes ring, Is dear to the heart of Scot-land's king.
bag - pipes ring, Can raise up the heart of Scot-land's king!

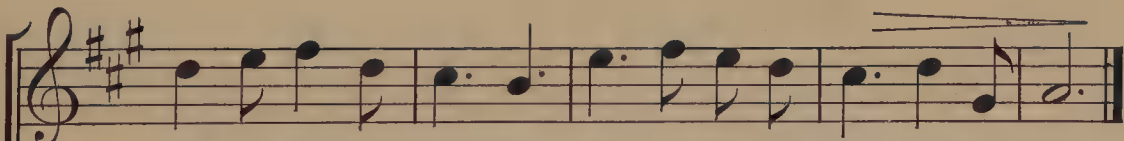
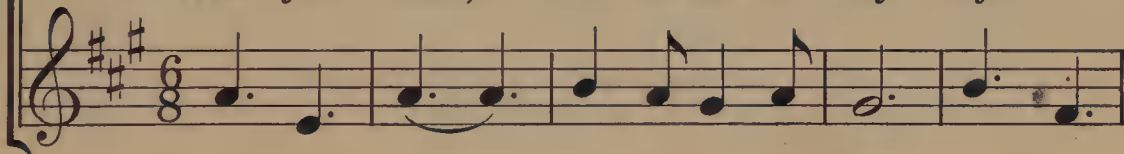
THE CLUBHOUSE

KATE FORMAN

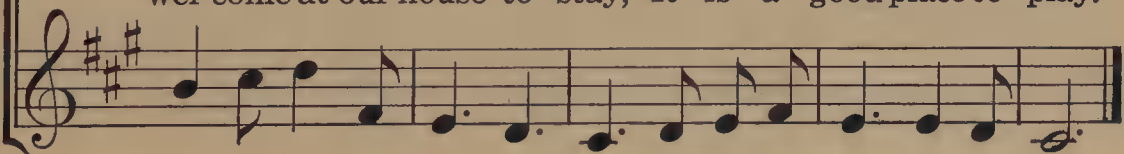
ABIGAIL COFFIN

Giocoso
mp

1. Here's our house, 'neath the ma-ple tree, Built by
2. Here we meet, - here dis-cuss our aims, Choose our
3. Won't you come, - call on us to - day? Boys are



all the oth-er boys and me; It is our club, don't you see!
of - fi - cers and write our names, Keeping the score of our games.
wel-come at our house to stay, It is a good place to play.



PINS

M. LOUISE BAUM

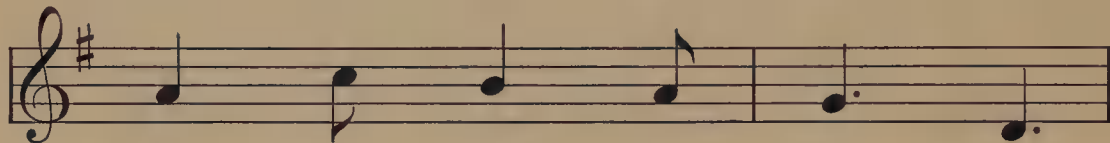
WILL EARHART

Dolce

p

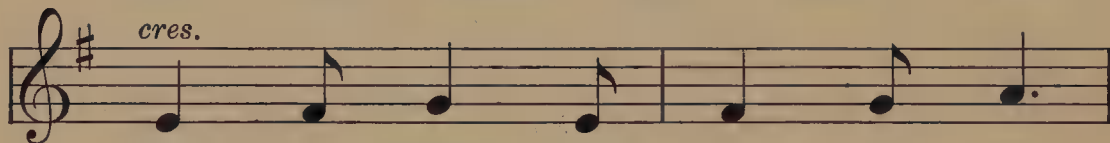


1. Pins	come	in	a	pa	-	per;
2. Pins	grow	by	the	mill	-	ful

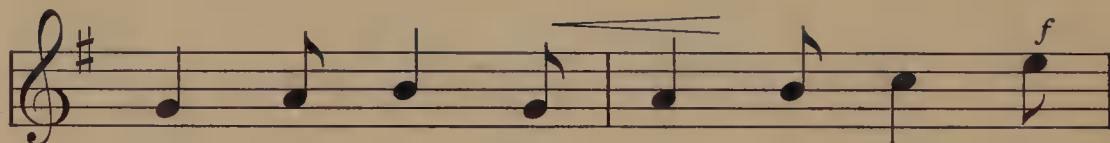


Siz - es neat - ly ta - per;
Where ma - chines are skill - ful:

cres.



Ti - ny heads, a ti - dy row,
Whiz! and there are pins ga - lore,



Points that yet may prick us — oh! Or
Prim - ly pa - pered by the score; Let



cut man - y a ca - per.
loose, sud - den - ly will - ful,



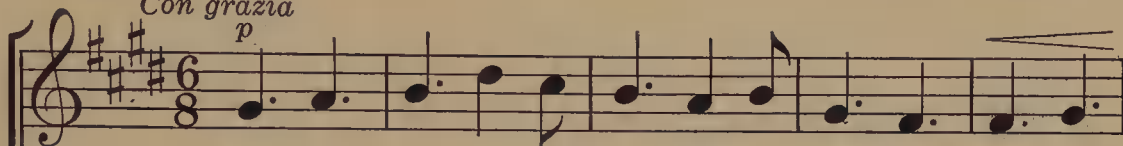
Ah, where do they go ? . .
They serve us no more. . .

ON VALENTINE'S DAY

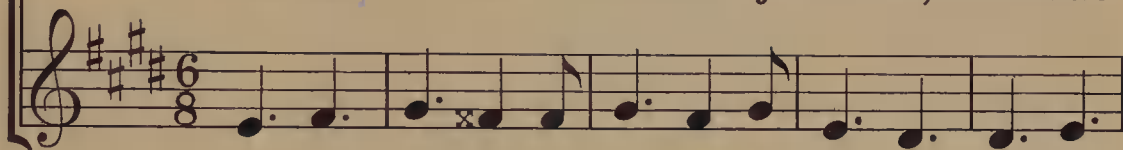
65

LOUISE STICKNEY
Con grazia
p

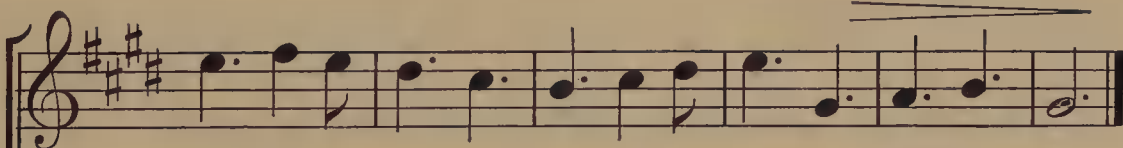
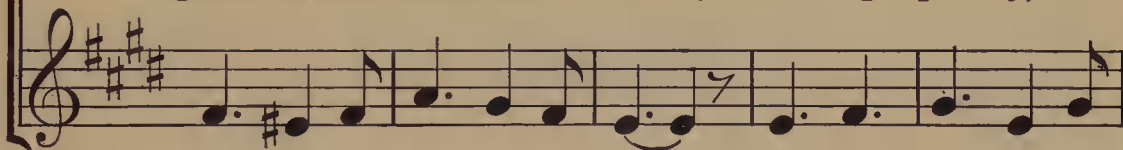
HENRY PROCTOR



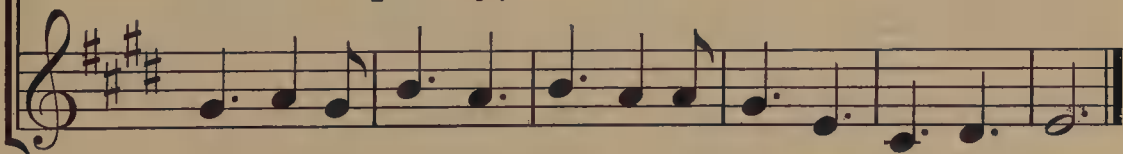
1. Who can meas-ure the puz-zle and pleas-ure Brought by
2. This has fac - es sur-round-ed by lac - es, Where soft



treas-ure of Val-en-tine's Day? Pleas-ant vers-es the
grac-es with hearts in-ter-twine; That begs pit-y, and



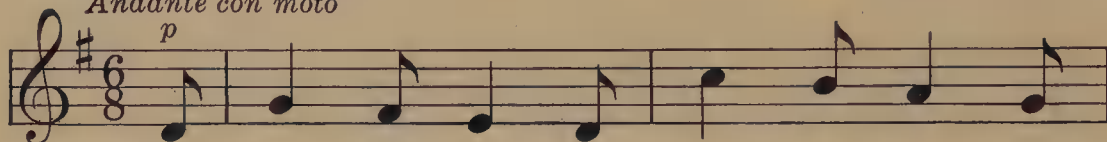
bright page re-hears-es, Oft in-ter-spers-es pic-tures gay.
this one is pret-ty; I like a wit-ty val-en-tine.



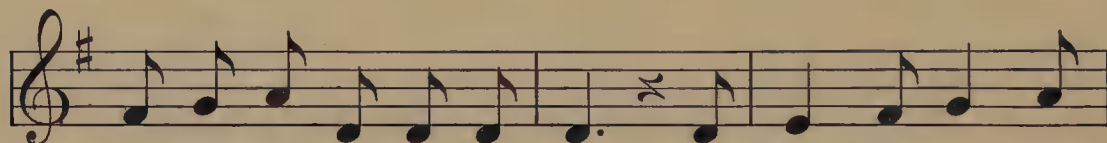
HOW LOVELY ARE THE MESSENGERS

FROM THE BIBLE

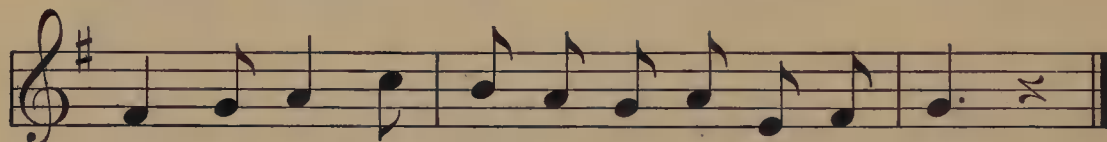
FELIX MENDELSSOHN

*Andante con moto**p*

How love - ly are the mes - sen - gers that



preach us the gos - pel of peace; How love - ly are the



mes - sen - gers that preach us the gos - pel of peace!

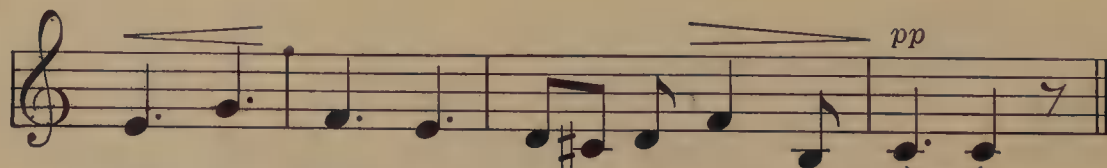
SLUMBER SONG

CELIA STANDISH

ROBERT SCHUMANN

*Andante**p*

1. Fierce and wild the o - cean loud - is rag - ing;
 2. Sweet thy slum - ber, though the clouds are frown - ing,



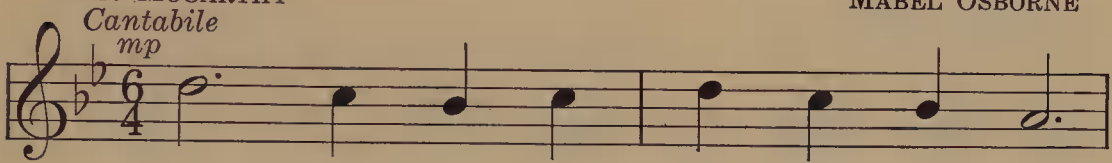
Hush, my child, and rest - in moth - er's arm;
 Hush, my child, for thou art safe from harm.

DAY AND NIGHT

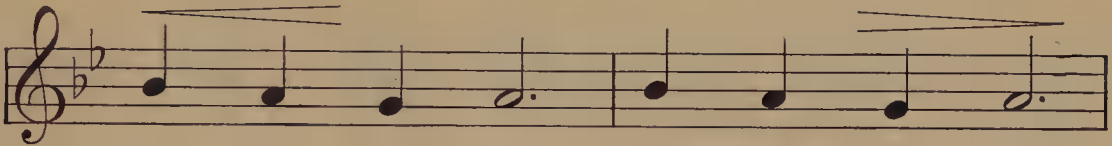
67

DENIS MCCARTHY

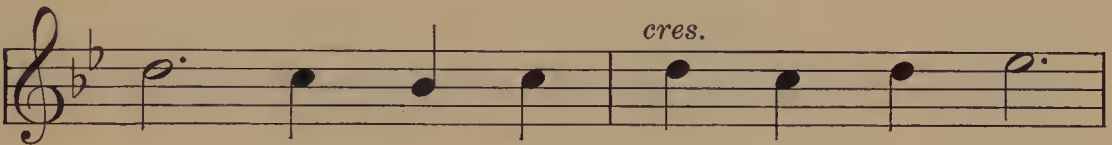
MABEL OSBORNE



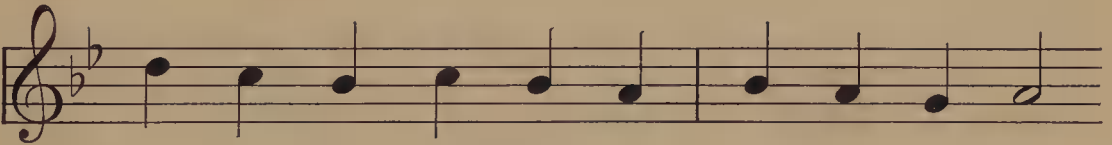
1. Sing, sing, in the sun - light so gay,
2. Sing, sing, with the fad - ing of light,



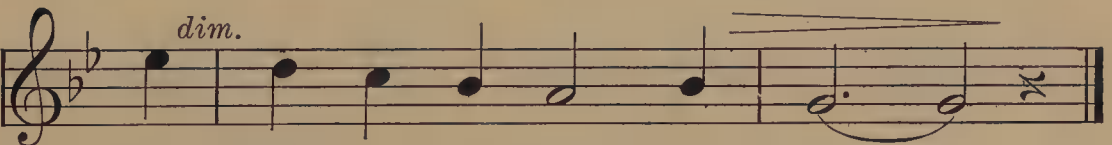
Songs of the sea, fear - less and free,
Songs of the home far from the foam,



Songs tell - ing of mast and of spar,
Songs tell - ing of love and of rest,



Songs of the ships that go sail - ing a - far,
Songs of the bird safe a - sleep in the nest,



For these are the songs of day. . .
For these are the songs of night. . .

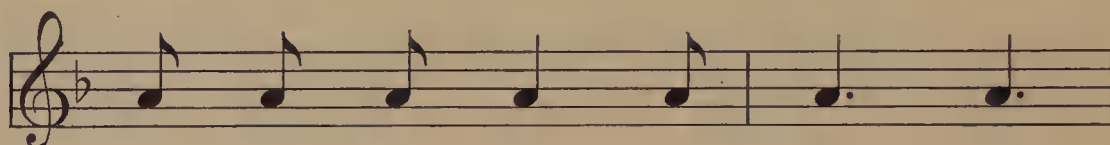
THE FOOT RACE

MARY STANHOPE

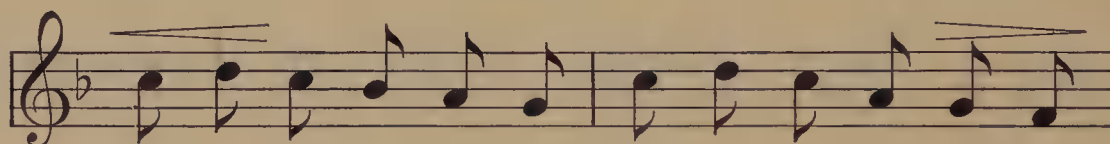
FRENCH FOLK TUNE

*Leggiero**mp*

1. Run - ners, in line for rac - ing,
 2. Stay - ing pow'r here is test - ed,



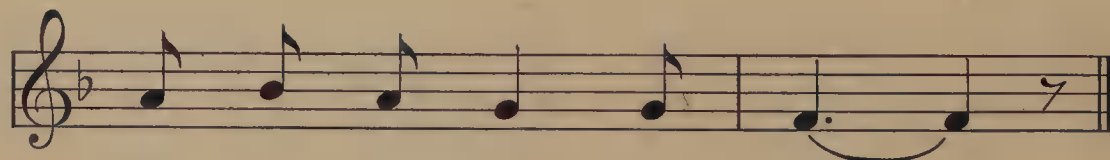
O - ver the track are fac - ing,
 Man - y a sprint - er best - ed,



Keen to be let a - way, make a good get - a - way,
 He that was stead - i - est ev - er the read - i - est,



Aft - er the lead - er chas - ing,
 Out from the fray has breast - ed;



Ev - 'ry - one bound to win. . .
 Cheer when he leads them in. . .

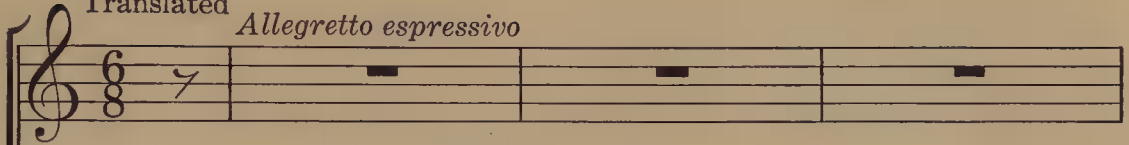
TO MY MOTHER

69

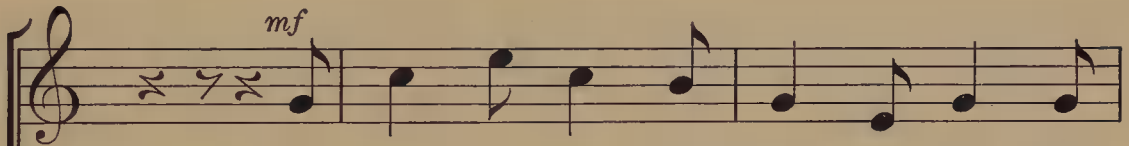
A. O. VINJE
Translated

EDVARD GRIEG

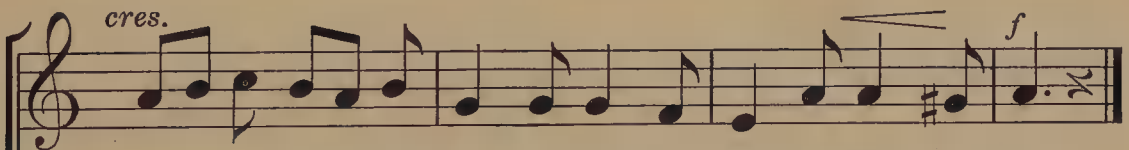
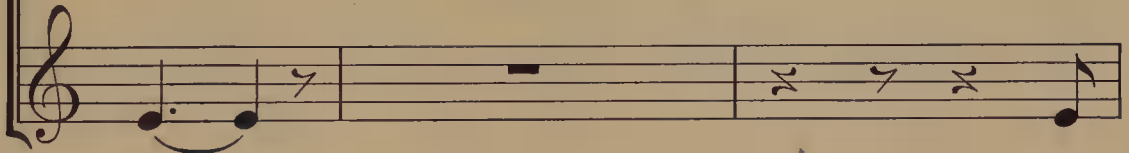
Allegretto espressivo



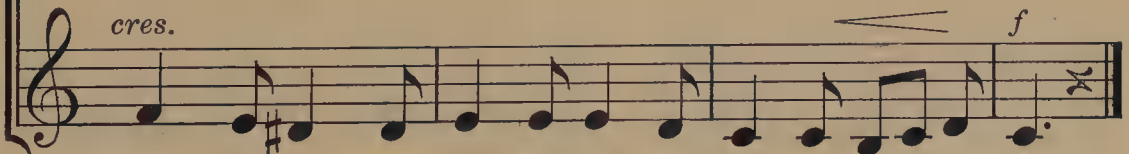
1. Your lov - ing heart I learn to know And hon - or year by
2. You tell me old he - ro - ic tales To make me brave and



year; To you a hap - py home I owe, My
strong; You teach me how your faith pre - vails, You



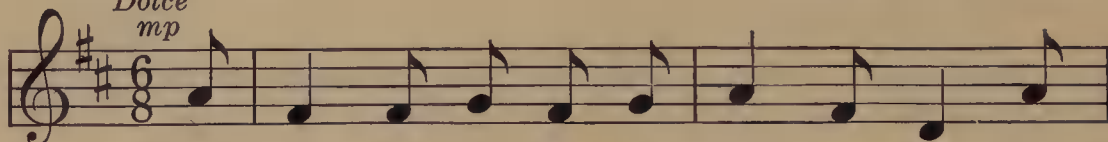
grate - ful love, in turn, I show To you, O moth - er dear.
give me love that nev - er fails, So I give you a song.



COME, DANCE, YE MAIDENS

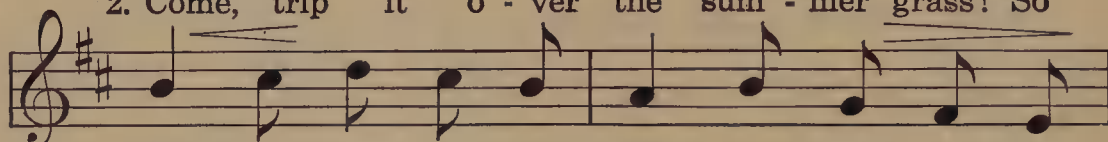
T. H. MACCRADY

WELSH FOLK TUNE

Dolce
mp

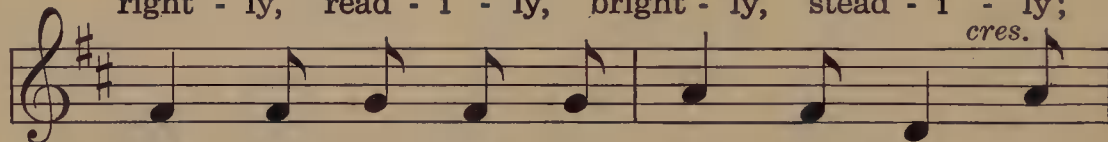
1. Come, dance to - geth - er, ye maid - ens fair! So

2. Come, trip it o - ver the sum - mer grass! So



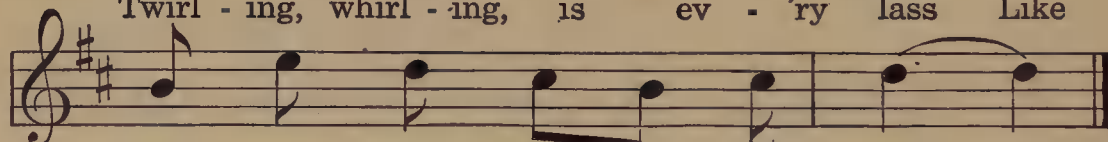
light - ly, mer - ri - ly, gay - ly, cheer - i - ly;

right - ly, read - i - ly, bright - ly, stead - i - ly;



Birds and blos - soms are ev - 'ry - where And

Twirl - ing, whirl - ing, is ev - 'ry lass Like



sweet is the pip - er's note. .

leaves on the breeze - float. .

GEOGRAPHY SONG

M. LOUISE BAUM

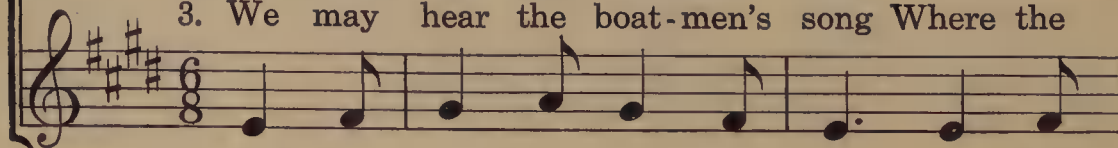
FRENCH FOLK TUNE

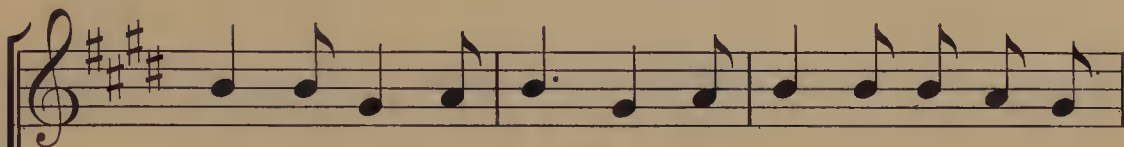
Con moto
mf

1. With a book up - on our knees We may

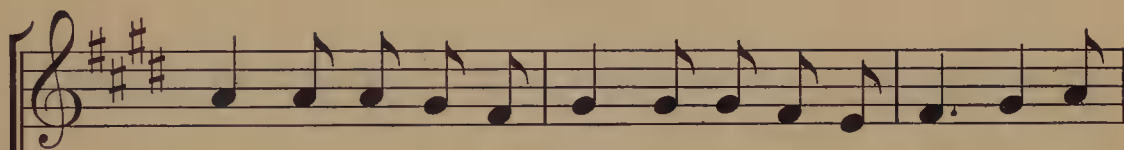
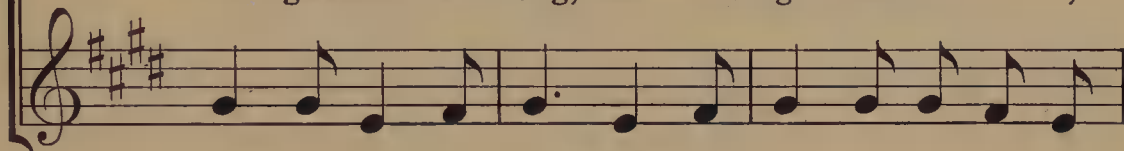
2. We may climb Mc - Kin - ley's top, In - to

3. We may hear the boat - men's song Where the

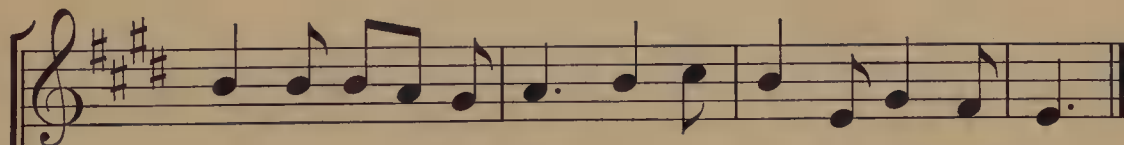
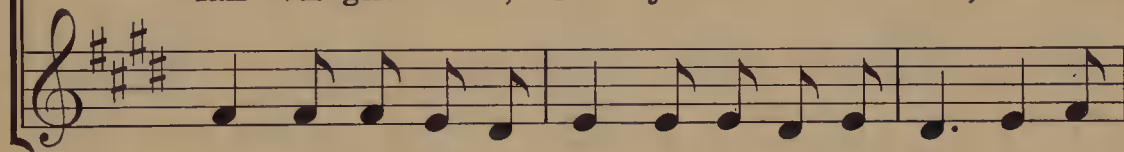




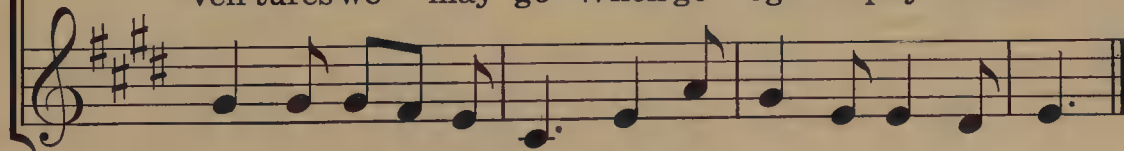
trav - el at our ease, Vis - it cold Si - be - ri - a,
 Et - na's cra - ter drop; Go to Penn - syl - va - ni - a,
 Vol - ga flows ■ - long, Sail to bright Sar - din - i - a,



hot Ni - ge - ri - a, Old Al - ge - ri - a see; E - ven
 see Ru - ma - ni - a, Far Tas - ma - ni - a too; At Thanks -
 fair Vir - gin - i - a, Ab - ys - sin - i - a wild; On ad -



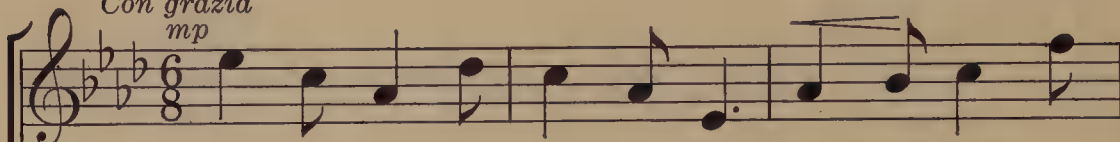
nav - i - gate Cape Horn An - y pleas - ant sum - mer morn.
 giv - ing pick - a rose, Spend the Fourth 'mid win - ter snows.
 ven - tures we - may go When ge - og - ra - phy we know.



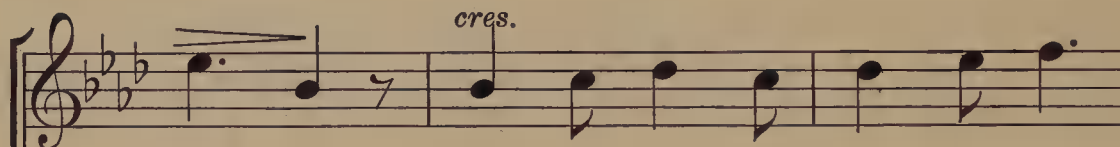
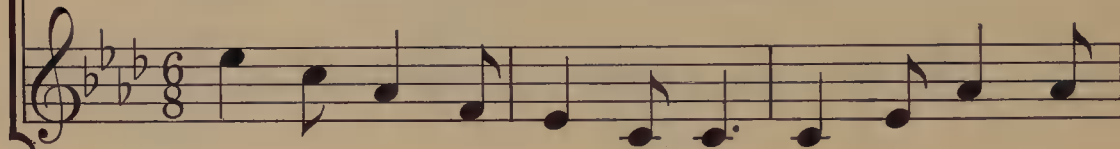
THE MAY PROCESSION

MARGARET CONNOLLY

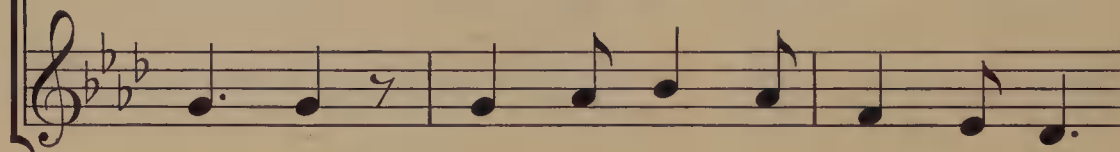
H. CLOUGH-LEIGHTER

Con grazia
mp

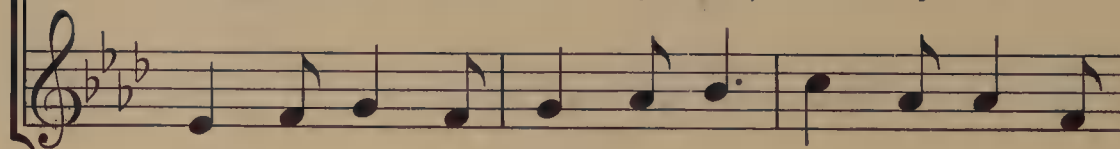
1. Danc - ing girls in caps and curls Gath - er for a
 2. Large or small, they hear the call, "Wel - come in the



gay time, Decked in rib - bons pink and blue,
 play - time; Flow - 'ry gar - lands blos - som fair,



Red and green and ev - 'ry hue, March a - long in
 Fra-grance fills the sun - ny air"; So they march in



bright pro-ces-sion, And then we know it's May - time.
 gay pro-ces-sion To wel-come mer - ry May - time.

PLYMOUTH ROCK

MARY STANHOPE

LUDWIG VAN BEETHOVEN

Maestoso
mf

1. Sis - ter states all love the shrine, This
 2. All our na - tion know their names, The

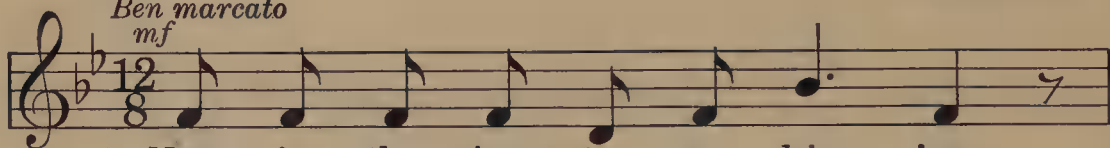
gray old rock be - side the sea,
 ways of pain and fear they trod,

Where the Pil - grim Fa - thers wrought To
 Firm to face what - ev - er fate, That

make our coun - try strong and free.
 we might free - ly wor - ship God.

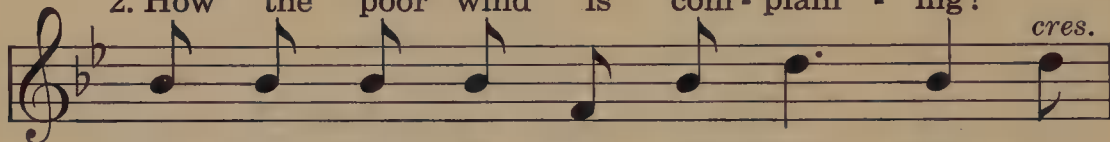
M. LOUISE BAUM

LOUIS MEYER

Ben marcato
mf

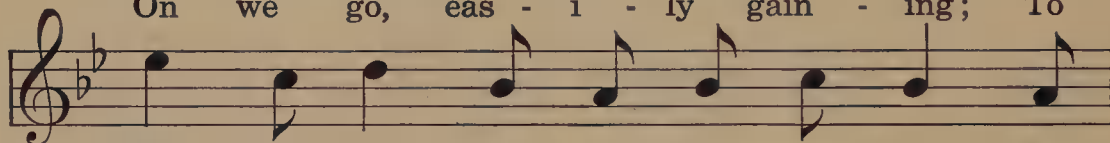
1. Now is the time to go driv - ing,

2. How the poor wind is com - plain - ing!



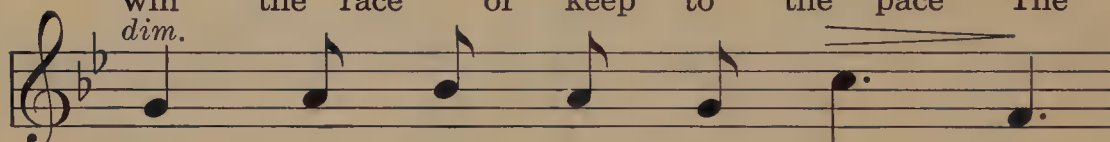
Au - tumn wind aft - er us striv - ing; To

On we go, eas - i - ly gain - ing; To



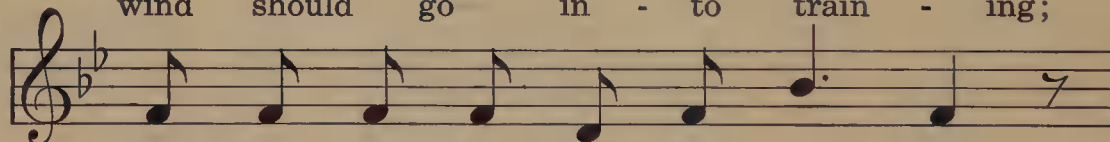
catch the car he fol - lows a - far, Be -

win the race or keep to the pace The



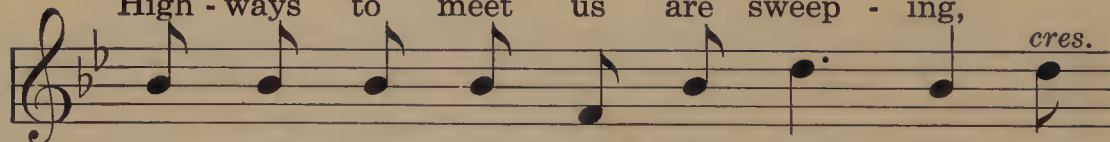
side it nev - er ar - riv - ing;

wind should go in - to train - ing;



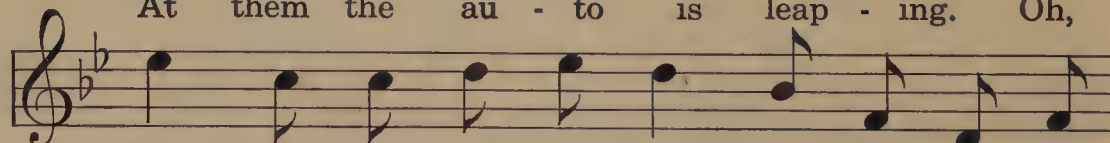
Hors - es may step a gay meas - ure,

High - ways to meet us are sweep - ing,



Mo - tors can beat them at pleas - ure. A

At them the au - to is leap - ing. Oh,



car can dash like a light - ning flash And can

fast as light we can make our flight On the



beat the breezes clean.
wings of gas o - line.

MARCHING SONG

ROBERT BRIGHAM

MABEL OSBORNE

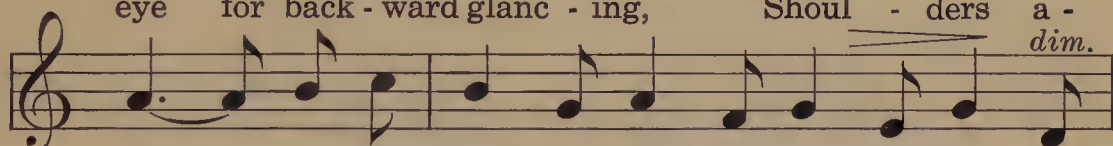
Con brio
mf



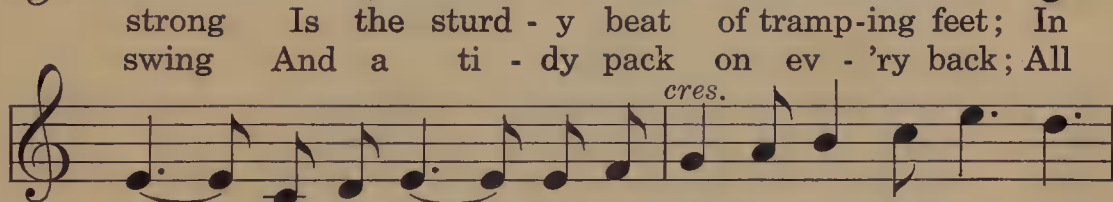
1. March - ing a - long . With the



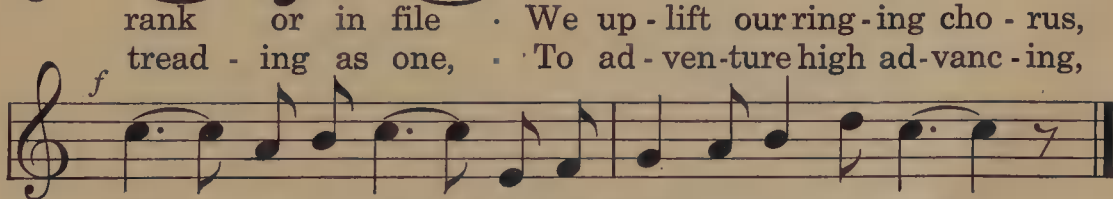
2. For - ward we fling, . Not an



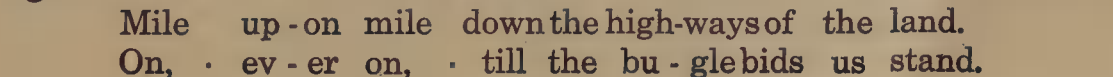
o - pen road be - fore us, Stead - y and
eye for back - ward glanc - ing, Shoul - ders a -



strong Is the sturd - y beat of tramp - ing feet; In
swing And a ti - dy pack on ev - 'ry back; All



rank or in file . We up - lift our ring - ing cho - rus, ,
tread - ing as one, . To ad - ven - ture high ad - vanc - ing,



Mile up - on mile down the high - ways of the land.
On, . ev - er on, . till the bu - gle bids us stand.

ON THANKSGIVING DAY

JOHN REED

VIRGINIA CARRINGTON

Dolce
p

1. Har - vests ev - 'ry - where gar - nered
2. Man - y fes - ti - vals bright - en

Safe from frost and snow; . .
Bus - y lives with mirth; . .

cres.

Home - ward peo - ple are hur - ry - ing,
On - ly one is for grat - i - tude, *f*

East or west they go. . . Home - ward,
Prais - ing Moth - er Earth. . . On - ly

mf

hap - py to tread Each fa - mil - iar way, .
one is for home, Home and mem - 'ry dear; .

Find their plac - es 'mid friend - ly fac - es, For
Joy of liv - ing is worth thanks-giv - ing On

'tis Thanks - giv - ing to - day. . .
one day ev - er - y year. . .

STICKNEY-CONNOLLY

RUTH MCCONN SPENCER

Leggiero
mf

1. See, see! up the lea Dew - drops cling - on
 2. Rose, blue, ev - 'ry hue 'Mid the sun - shine

blade and tree! Look, look! trum-pets so fair - y - like,
 and the dew. Light, bright, dain-ty and air - y - like,

Spring-ing here and there With ev - 'ry col - or fair. .
 Morn-ing-glo - ries sway Un - furled at dawn of day. .

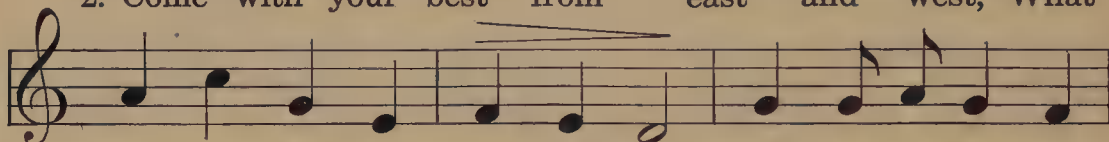
RALLY

STANHOPE-MACCRADY

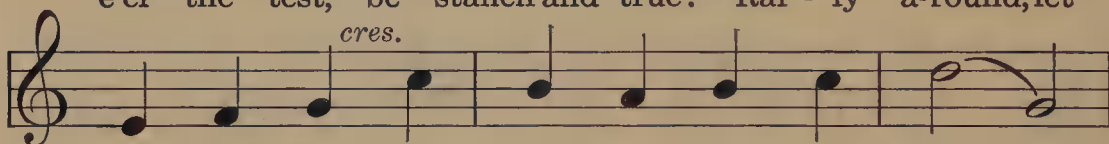
E. W. NEWTON

Ben marcato
mp

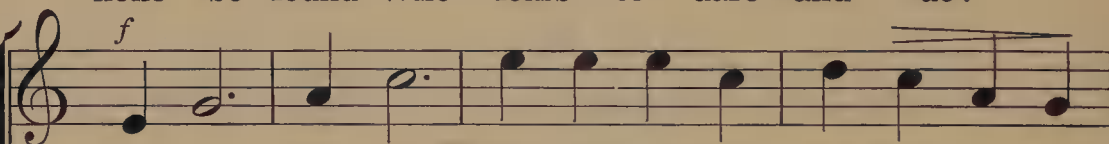
1. Come with a cheer from far and near, Come
2. Come with your best from east and west, What-



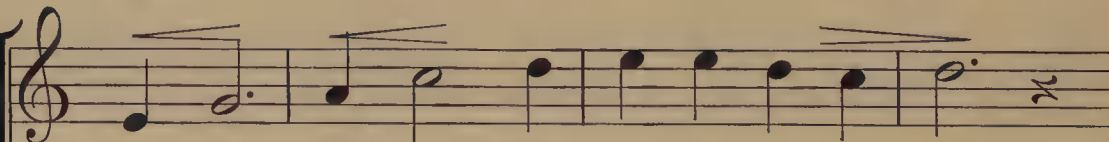
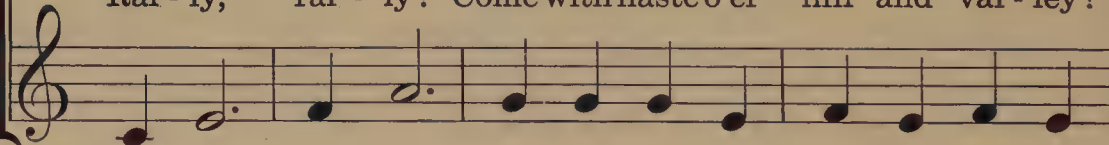
gath - er here our songs to sing! Ral - ly a-round with
e'er the test, be stanch and true! Ral - ly a-round, let



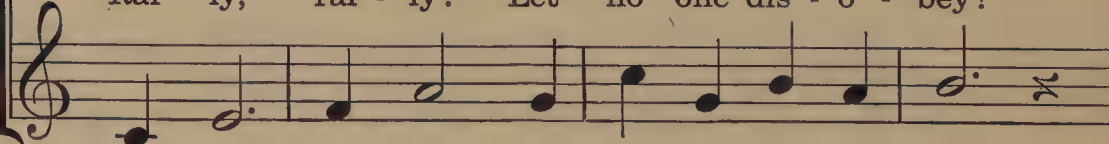
joy - ful sound While friend - ly ech - oes ring! .
none be found Who fears to dare and do! . .



Ral - ly, ral - ly! Send the word o'er hill and val - ley!
Ral - ly, ral - ly! Come with haste o'er hill and val - ley!



Ral - ly, ral - ly! We're here for work or play.
Ral - ly, ral - ly! Let no one dis - o - bey!



RALLY (CONTINUED)

79

a tempo

Eyes are gleam - ing, skies are beam - ing,
No re - treat - ing from this meet - ing,

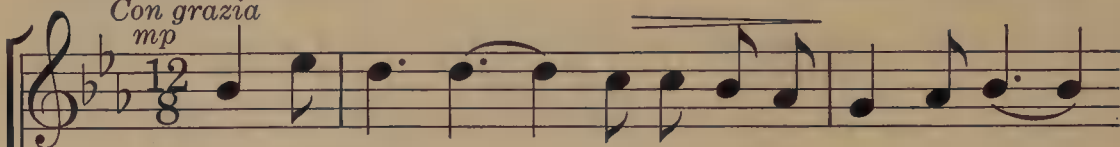
All things seem - ing still to . . say, . .
Hearts are beat - ing brave and . gay. . .

"Ral - ly, ral - ly, Round our school to - day!"
Ral - ly, ral - ly, Round our school to - day!"

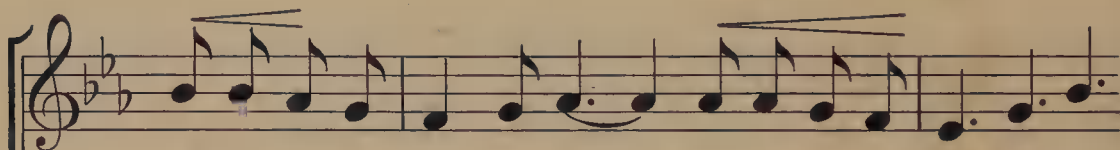
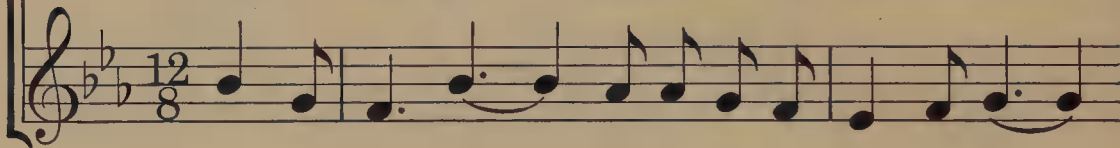
ROBIN HOOD

ABBIE FARWELL BROWN

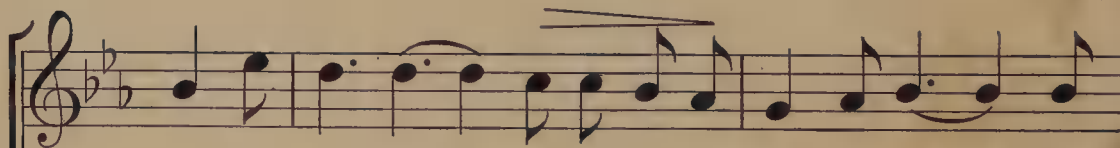
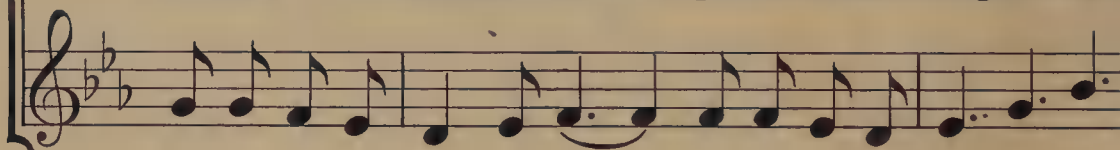
ITALIAN FOLK TUNE

Con grazia
mp

1. Rob - in Hood! Ho, . . he lived in the deep green-wood,
 2. Rob - in Hood! Ho, . . was lord of the old green-wood,

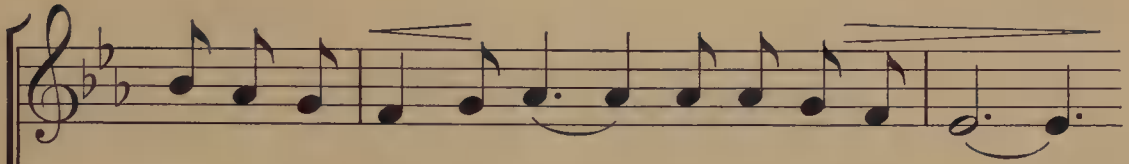


With all of his mer - ry men! . The for - est was hap - py then!
 Was kind to the weak and sad! . He punished the strong and bad.

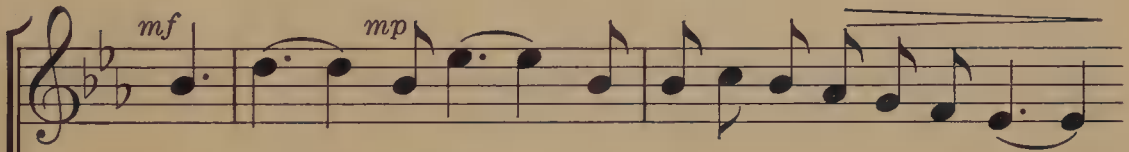
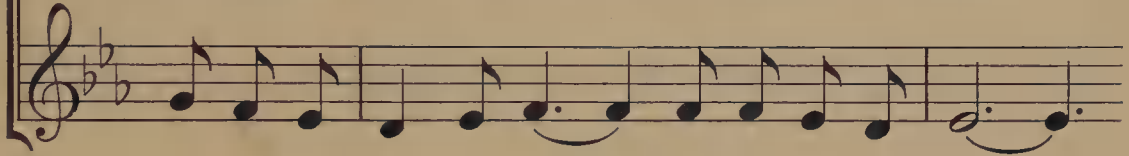


Rob - in Hood! Ho, . a he - ro both brave and good! . His
 Rob - in Hood! Ho, . his sto - ry is gay and good, . 'Tis

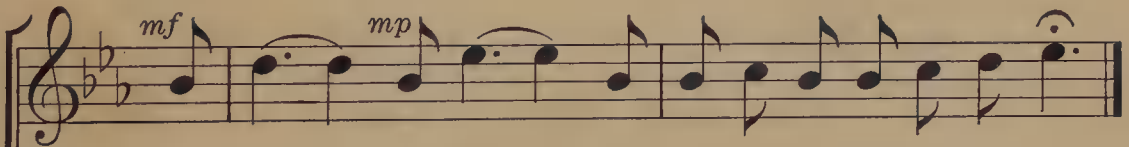
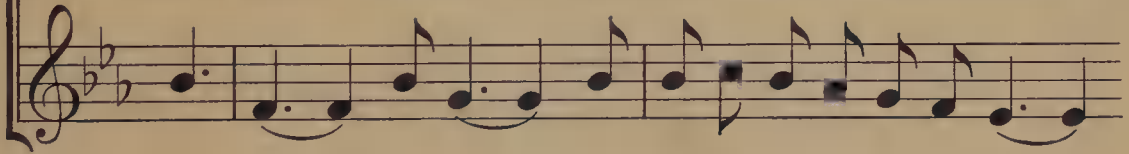




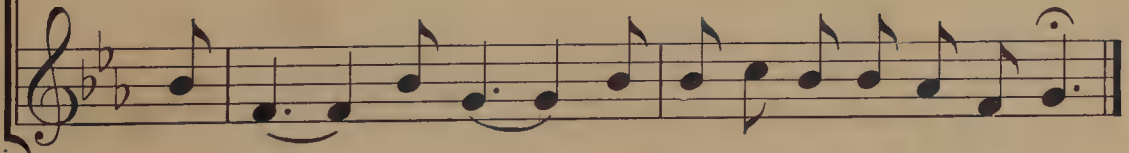
bow was of stur - dy yew; . His ar - row was true. .
sung by the for - est breeze And told by the trees. .



Hal - loo! . Hal-lo! . His ech-o-ing horn hear him blow!
Hal - loo! . Hal-lo! . His ech-o-ing horn hear him blow!



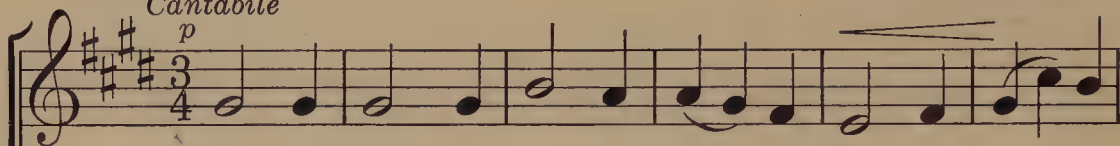
Hal - loo! . Hal-lo! . 'Tis Rob-in, brave Rob-in, I know!
Hal - loo! . Hal-lo! . 'Tis Rob-in, brave Rob-in, I know!



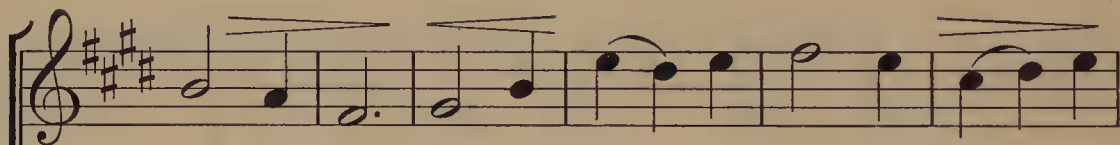
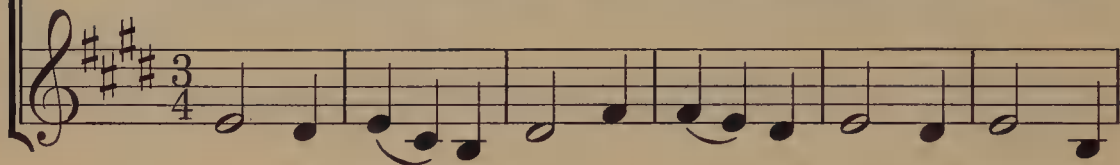
SEA GULLS

JOHN REED

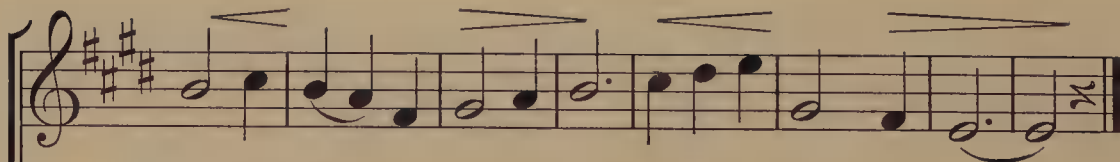
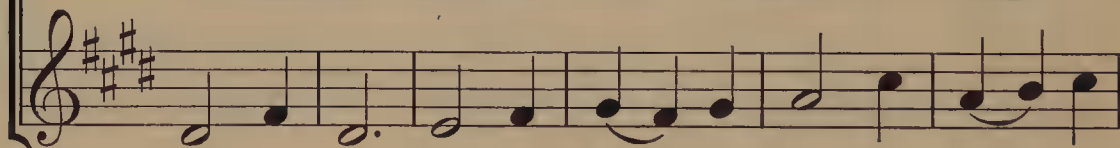
SPENCER-LEAVITT

*Cantabile**p*

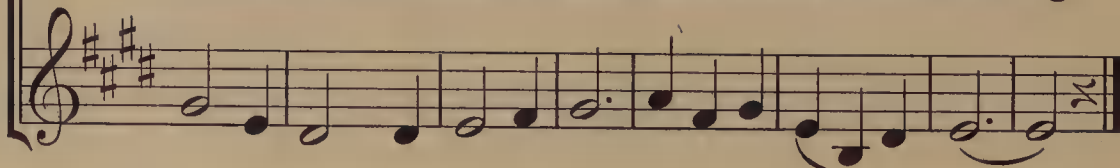
1. Dart-ing, drift - ing, slow - ly lift - ing, Daz-zling sea gulls
 2. Down-ward dart - ing, wa - ters part - ing, When the ea - ger



cir - cle near; Dip-ping, wheel - ing, grace re - veal - ing,
 cry is heard, White the surg - es where e - merg - es



Whitewings hov-er, sharp and clear, All the bright blue a-long. .
 From the foam the splen-did bird, Fisherman skilled and strong.



A BOAT OF DREAMS

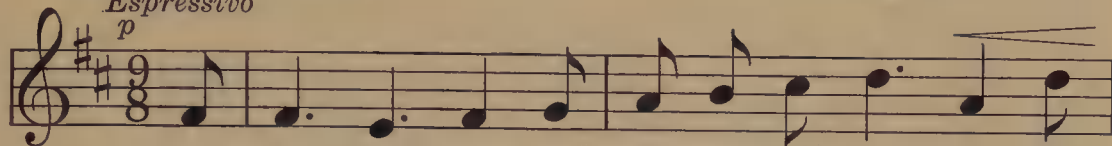
83

ABBIE FARWELL BROWN

ITALIAN FOLK TUNE

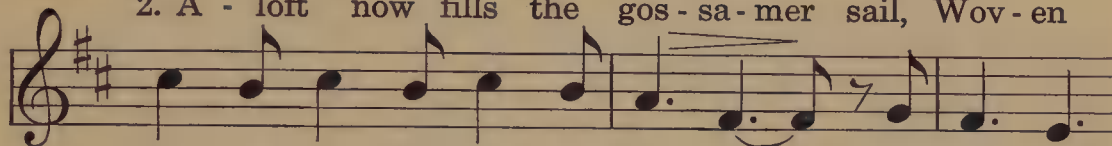
Espressivo

p

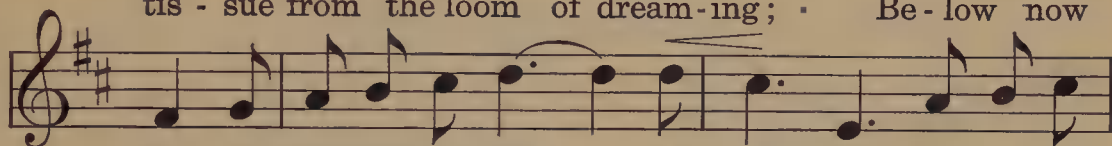


1. A breeze blows to an is-land a - far, To a

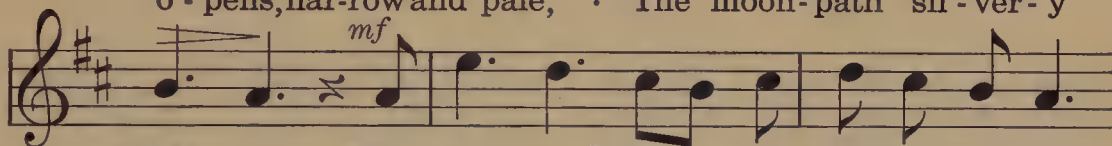
2. A - loft now fills the gos - sa - mer sail, Wov - en



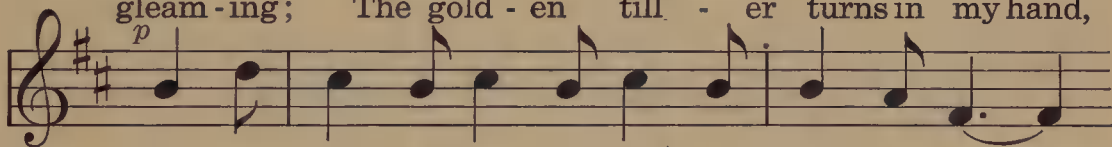
shin - ing shore by sun - set gild - ed; . A - way now,
tis - sue from the loom of dream - ing; . Be - low now



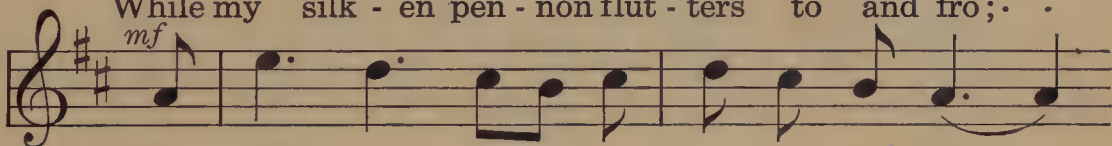
let us fol - low our star! . A boat our fair - y has
o - pens, nar - row and pale, . The moon - path sil - ver - y



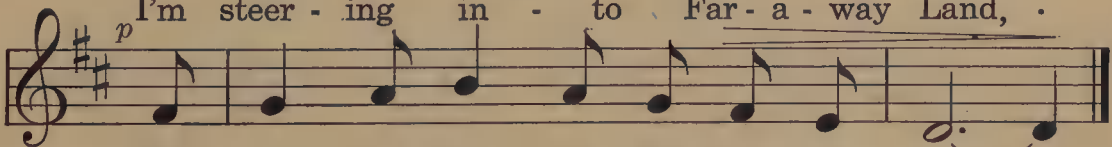
build - ed. The pearl - y shal - lop dain - ti - ly glides,
gleam - ing; The gold - en till - er turns in my hand,



As I trail a la - zy hand in snow - y foam; .
While my silk - en pen - non flut - ters to and fro; .



The soft - ly drift - ing mag - i - cal tides .
I'm steer - ing in - to Far - a - way Land, .

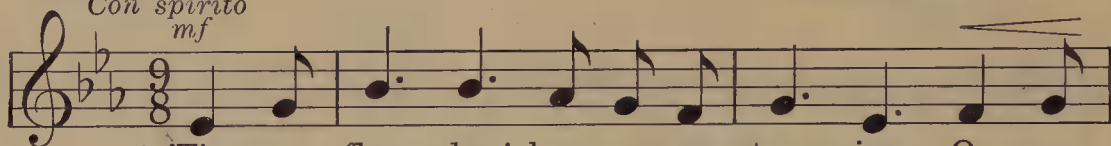


En - tice the spir - it far from its home. .
Where ver - y sleep - y trav - el - ers go. .

FLAG DAY

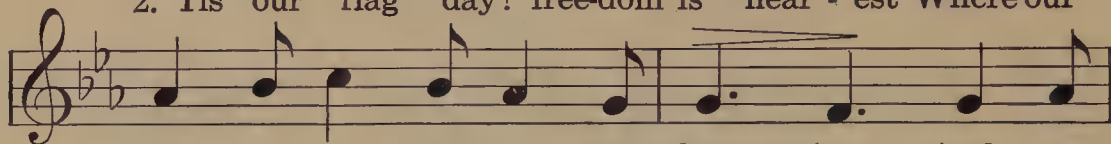
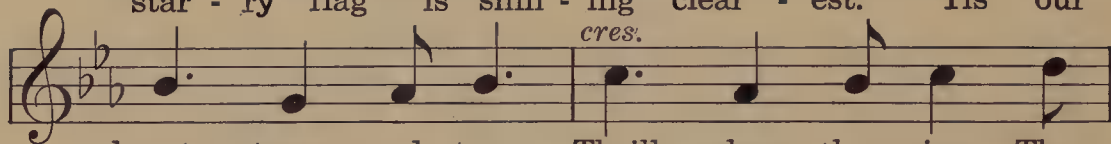
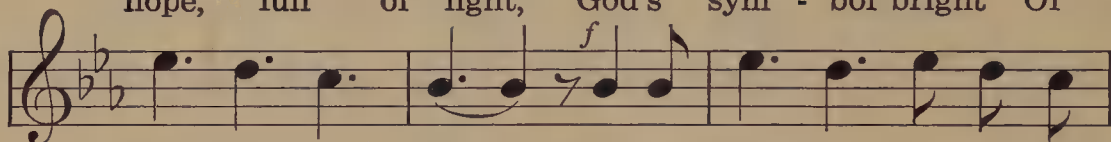
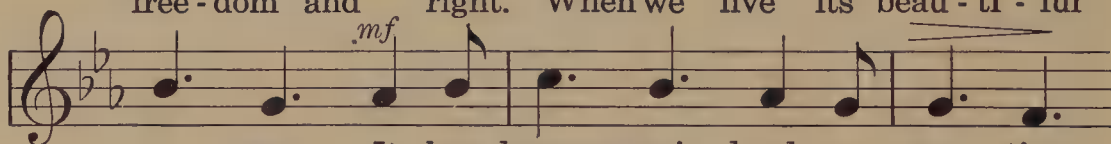
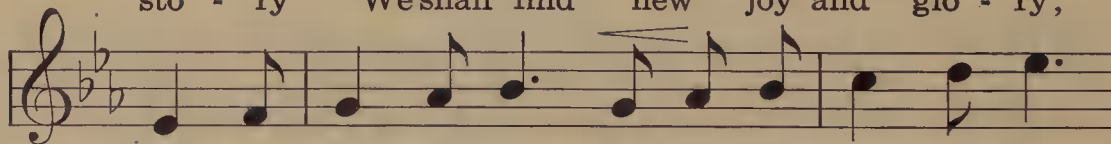
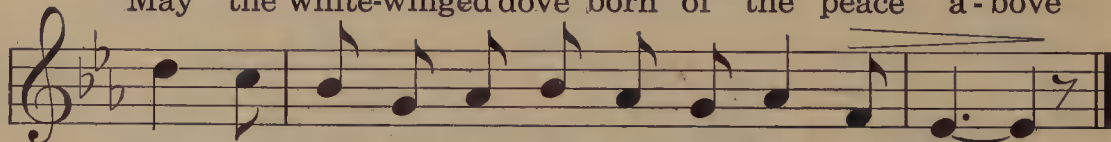
KATE FORMAN

FRENCH FOLK TUNE

Con spirito
mf

1. 'Tis our flag day! ban-ners are stream-ing, O - ver

2. 'Tis our flag day! free-dom is near - est Where our

all our no - ble col - ors gleam - ing; And our
star - ry flag is shin - ing clear - est. 'Tis ourhearts strong and true Thrill when they view The
hope, full of light, God's sym - bol bright Ofred, white, and blue! It has shone far o - ver the
free - dom and right. When we live its beau - ti - fulo - cean, It has known war's loud com - mo - tion;
sto - ry We shall find new joy and glo - ry;As the tem - pest bold flut-ters each shin - ing fold
May the white-winged dove born of the peace a - bove

Peace and hon - or for all shall our flag up - hold.

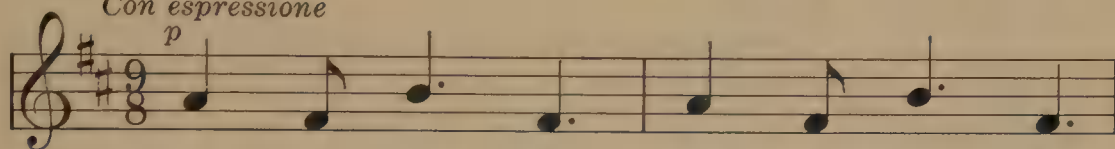
Ev - er bless and a - bide with the flag we love!

IN FROM THE SEA

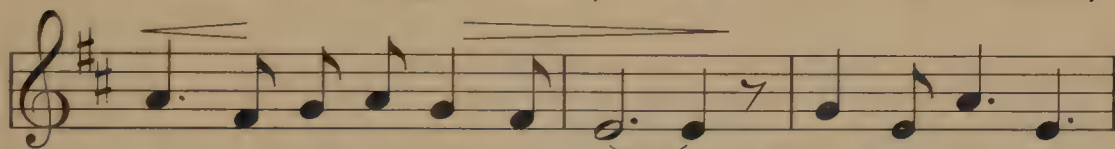
85

DENIS MCCARTHY
Con espressione

CHARLES FONTEYN MANNEY



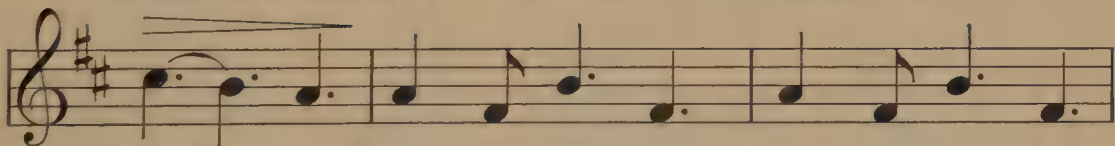
1. Day is dy - ing, Gulls are fly - ing
2. O'er the high - lands, O'er the is - lands,



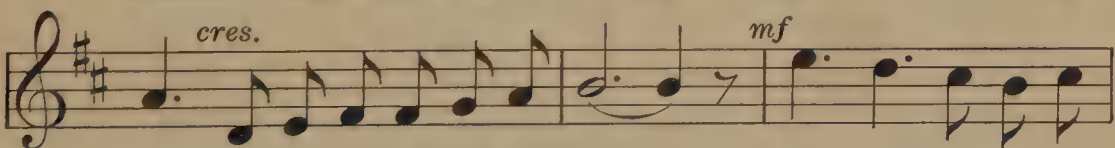
Far o - ver the dark-'ning sea; . Winds are wak - ing,
Night shad-ows of pur - ple fall; . Stars are beam-ing,



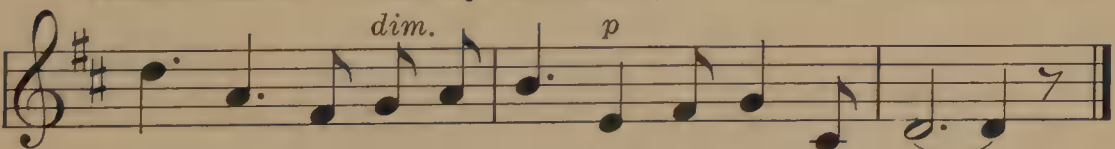
Waves are break-ing, Deep-toned mur-mur-ous mu - sic
Light is gleam-ing, In the wave from the light - house



mak - ing. Home-ward wing-ing Boats are bring - ing
stream - ing. Home-ward far - ing Ships are bear - ing



Hearts fain to be mer-ry once more; Oh, how good to be
Hearts fain to be mer-ry once more; Oh, what bliss to be



sail - ing In from the sea to the friend-ly shore!
sail - ing In from the sea to the friend-ly shore!

ABBIE FARWELL BROWN

MINER-STREETER

*Allegretto**mf*

1. In - to the west, led by a gleam, Sailed a
2. In - to the west, o - ver the sea, Nev - er

ship bear-ing a dream. Down un-chart-ed ways for
man brav-er than he! Not the gold-en beach of

per - i - lous nights and days, Dar-ing wind and rain and
In - di - a will he reach, But a stran-ger isle, his

wrath of the end - less main, In - to the west the
 grave in a lit - tle while. Yet a great land will
 ad - mi - ral sailed, Co - lum - bus nev - er failed!
 hon - or his name, — Co - lum - bus, first who came!

FRINGED GENTIAN

MARY STANHOPE

WILL EARHART

Andante
mp

1. Frost - y the night, . Dawn comes with sun - shine;
 2. Grace - ful and fine, . . Strange fair - y lan - terns;
cres.
 Here by the reed - y lake Gen - tians at last a - wake,
 Oh, do these lamps de - clare, Here elves have thor - ough - fare?
dim.
 Star - like and new, Fringed, mod - est, and blue. .
 Fol - low - ing on Where sum - mer has gone. .

OVER THE BRIGHT BLUE SEA

M. LOUISE BAUM

ARTHUR S. SULLIVAN

Andantino
p

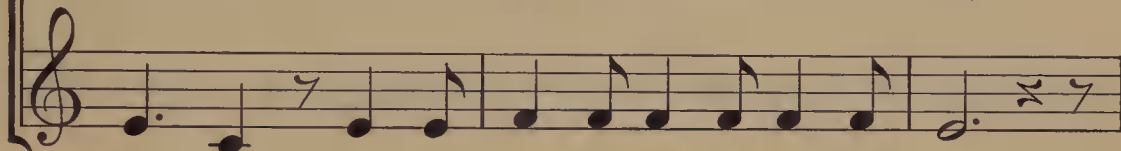
1. O - ver the bright blue sea . A ban - ner is fly - ing
2. O - ver the bright blue sea . Our sail - ors are bound the

proud and bright, And all . . . the na - tions wel - come
world a - round; The far - thest shores of o - cean

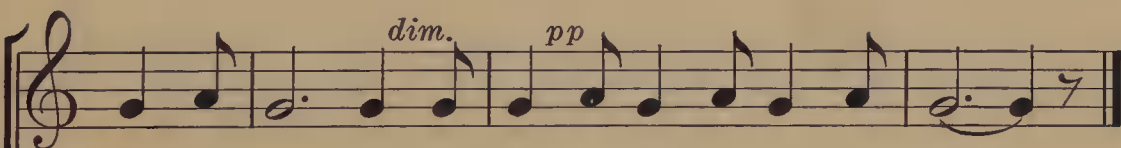
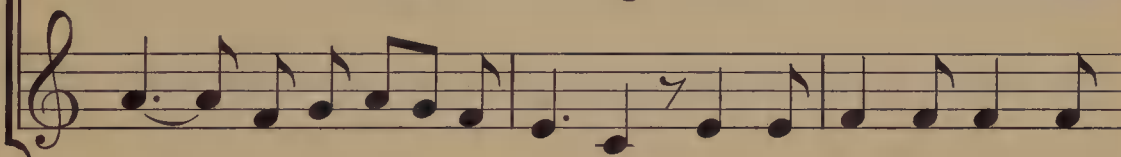
Stars and stripes that stand for right. O - ver the blue sea
Know their voic-es' cheer-y sound. O - ver the sea they're



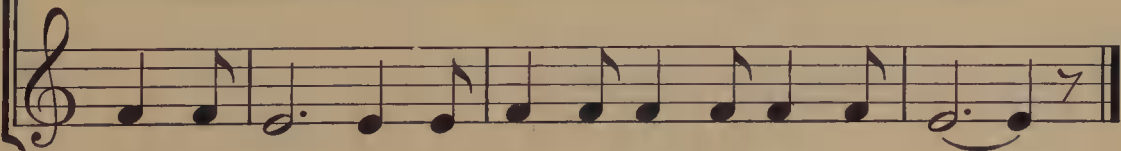
sail - ing, Goes our peace - ful fleet in shin - ing white;
 roam - ing, Arc - tic seas to far Pa - cif - ic isle;



Hon - or and thanks un - fail - ing Greet the flag that stands for
 All - who be - hold their com - ing Greet the sail - or lads with



peace and right, Greet the flag that stands for peace and right.
 shout and smile, Greet the sail - or lads with shout and smile.



THE STORM KING

KATE FORMAN

Animato
mf

FRENCH FOLK TUNE

1. All is still; ev - en the trees are hush - ing; Through the
 2. Rid - ing hard o - ver the hills in thun - der, Through the

woods nev - er a gleam of light; . Then a
 night rat - tle his rac - ers nigh; . Flash - ing

cres.
 sud - den sound of rush - ing, For the
 swords cut skies a - sun - der. Oh, the

Storm King is out to - night, The Storm King is out to - night.
Storm King is rid - ing by, The Storm King is rid - ing by!

A TREE SONG

AFTER THE FRENCH

BELGIAN FOLK TUNE

Vivace
mp

1. Pleas - ant is the morn - ing, And
2. Gold - en is the sun - shine, And

pleas - ant 'tis to sing. Be - neath the tree. where
green and gold the bough, And sweet the song the

o'er the lea its gra - cious arch - es spring;
green a - mong, where bird hearts o - ver - flow; .

Pleas - ant is the morning, Pleasant the songs we sing. .
Gold - en is the sun - shine, All on the gold - en bough.

THE VOICE OF THE BROOK

DENIS MCCARTHY
Tranquillamente

HENRY MAYER

1. Fields and woods all in the dark-ness dream-ing;
2. All night long, un-der the star-light gleam-ing,
Stars dream, too, far in their homes of blue;
Brook-lets wake ev-er their songs to make;
Birds are gone; on-ly the brook sings on.
Win-ter's chill on-ly their voice can still.

THE VOICE OF THE BROOK

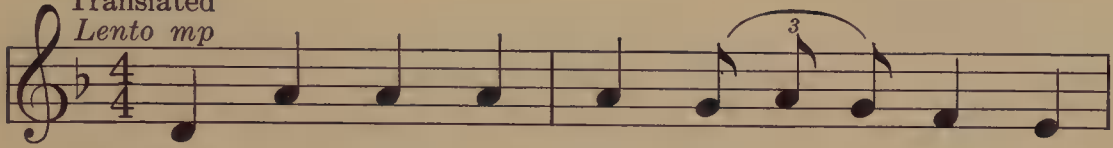
DENIS MCCARTHY
Tranquillamente

HENRY MAYER

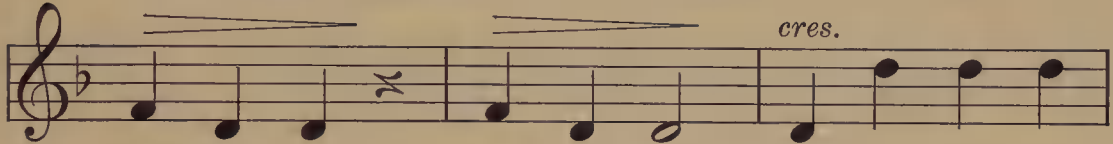
1. Fields and woods all in the dark-ness dream-ing;
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Stars dream, too, far in their homes of blue;
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Birds are gone; on-ly the brook sings on.
Win-ter's chill on-ly their voice can still.

M. LOUISE BAUM
Translated
Lento mp

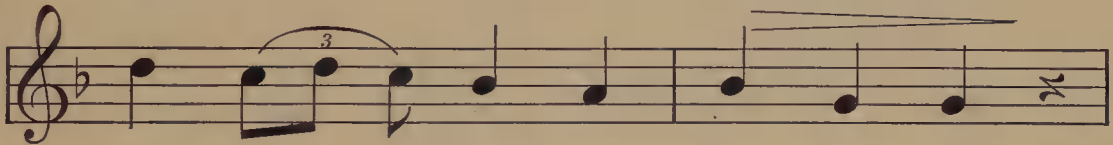
RUSSIAN FOLK SONG



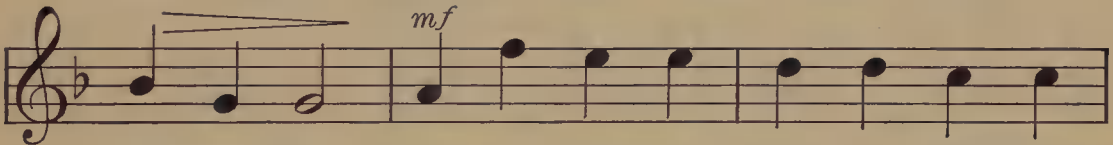
1. O'er a drear - y plain heav - i - ly wend - ing,
2. Hope - less shall they toil drear - i - ly yon - der;



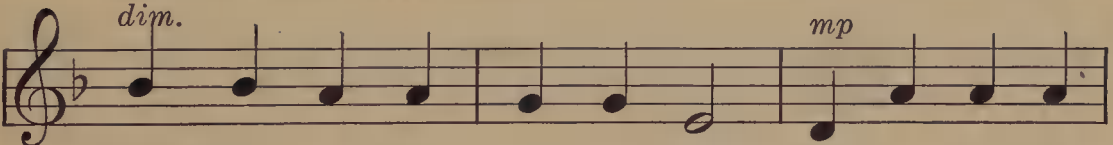
Sad and slow, sad and slow, Voice of pain, with
Life is o'er, life is o'er. Home-ward paths of



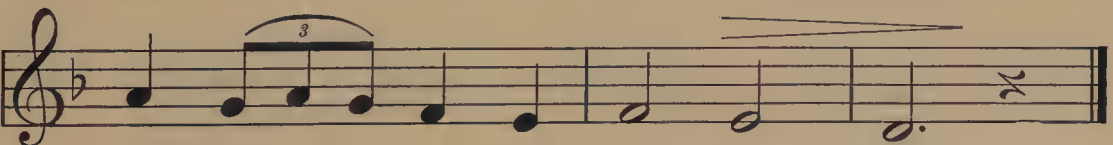
grief faint - ly blend - ing, Mur - murs low,
peace shall they wan - der Nev - er - more,



mur-murs low. Thus a wea - ry band of pil - grims
nev - er - more. Want and tears their hours shall num - ber;



Wind their way to win - ter's night, Seek a bar - ren
Long de - lays the bless - ed dawn; While the world yet



world of . . ex - ile, End - less white
lies in . . slum - ber They are gone.

THE BICYCLER

ROBERT BRIGHAM

Con anima
mf

CHARLES FONTEYN MANNEY

Con anima
mf

3
4

1. Oh, to sweep a - long, leap a - long,
2. Oh, to stop for rest, drop for rest,

Un - der the o - pen sky; . And to
Un - der the green - wood tree; . Or to

skim with ease, trim with ease, Coasting the
stay a - while, stray a - while, Down by the

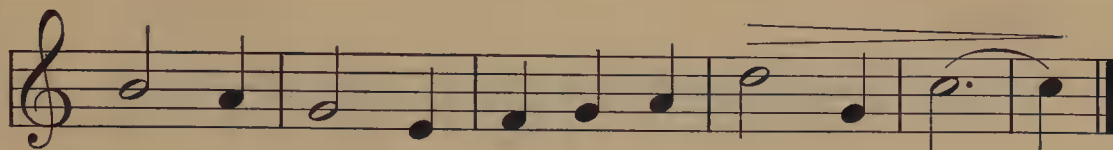
hill with ped - als a - fly, Like a
brook where vio - lets may . be. Then he

cres.

bird a - wing, spurred to wing, Silent through
rides a - gain, glides a - gain, 'Mid the bright

f

az - ure air. . . Oh, a cy - cler speed - ing
sun - shine whirled, While the breez - es urge him

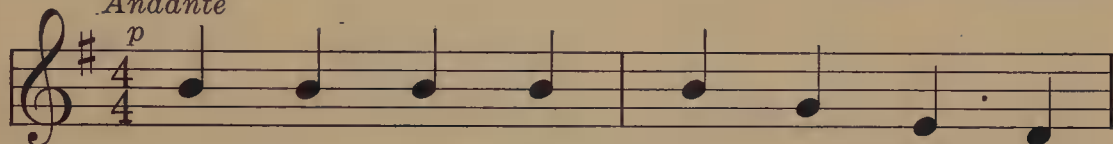


mile on mile Finds mo-tion and morn-ing fair. . .
on and on Through sum-mer-time's love-ly world. .

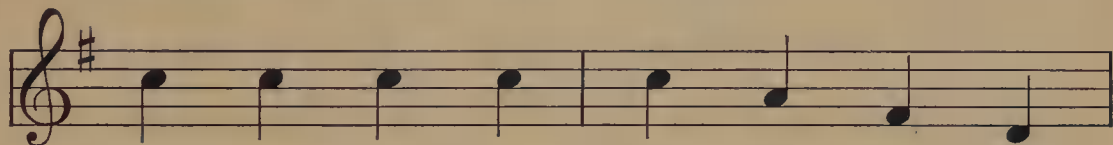
EVENING PRAYER

MARY STANHOPE

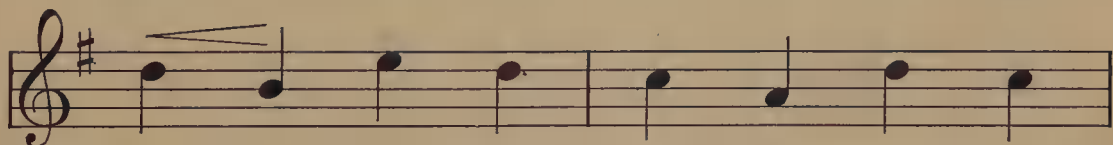
MARY R. CARROLL

Andante

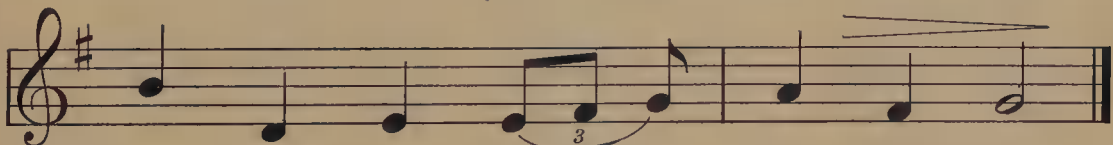
1. When the hap-py day is end-ing,
2. Thank-ing Him for friends and neigh-bors,



Sun-set lies with twi-light blend-ing,
For our pleas-ures, for our la-bors,



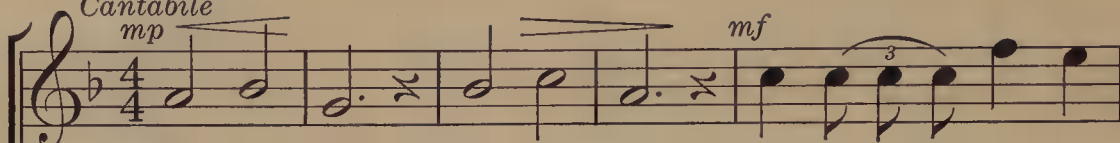
Turn our eyes to star-ry skies And
Home's dear joy where girl and boy Find



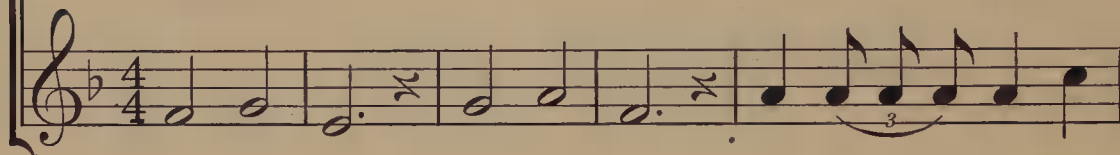
lift our hearts up-to God in prayer.
moth-er love and-a fa-ther's care.

LOUISE STICKNEY

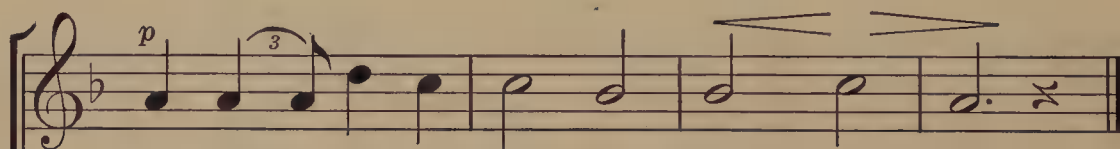
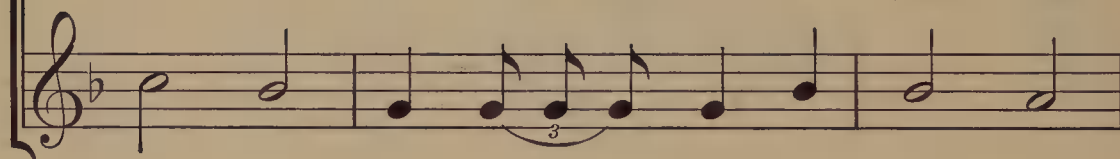
FRENCH FOLK TUNE

*Cantabile**mp**mf*

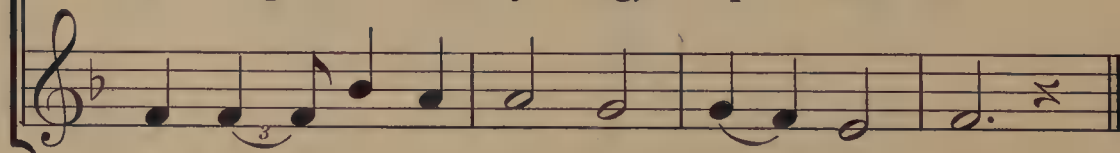
1. Winds a - wing breathe and sing. Here ten-der-ly round me
 2. Long they blow, loud or low. Now wak-ens a harp to



stray - ing, Winds o - ver my branch - es sway - ing,
 sigh - ing, Now mur-mur-ing brooks re - ply - ing,



Stir them with sweet de - lay - ing, Where they swing.
 Now or - gan voic - es vy - ing, Deep and low.



TWO WORKERS

97

KATE FORMAN
Allegretto
mf

LOUIS MEYER

1. Where the nois - y mills are roar - ing Wheel on wheel,
2. Si - lent is the sum - mer's mold - ing, Nev - er shows,

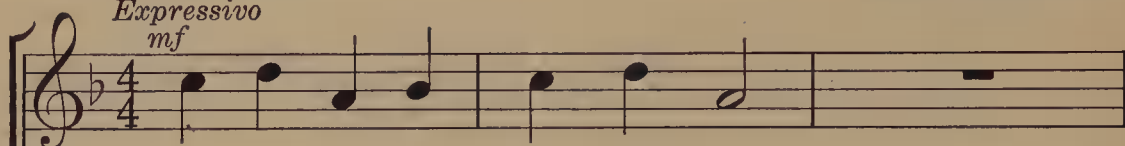
wheel . . on wheel, Where the mol - ten
nev - er shows, Till her pink and

flood is pour - ing, Man makes steel, man . makes steel.
green un - fold - ing Makes a rose, makes . a rose.

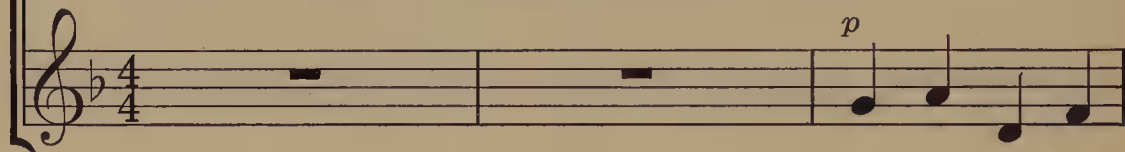
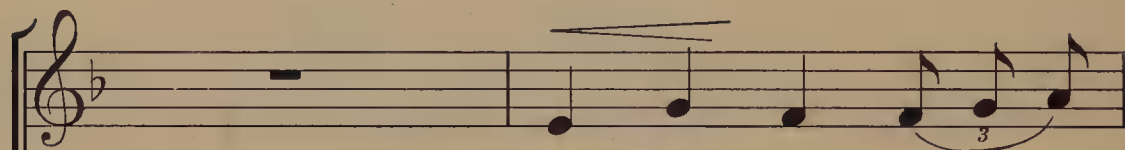
ECHO SONG

M. LOUISE BAUM

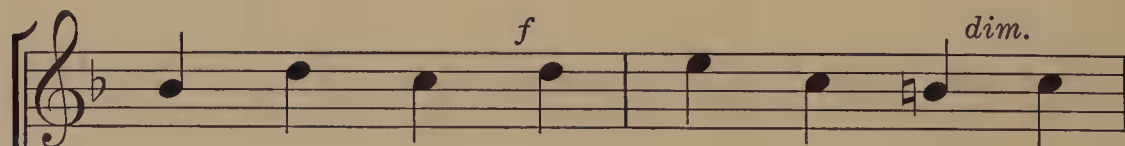
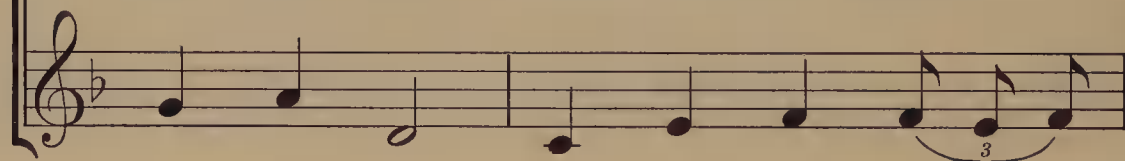
WILSON-WHITE

*Expressivo**mf*

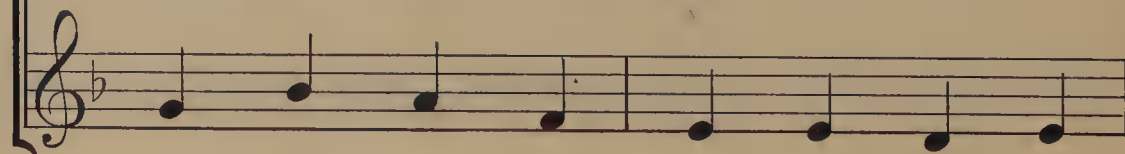
1. Ech - o lives in rocks and trees; Ech - o is a
 2. Ech - o is un - seen, though heard, Ech - o wants the

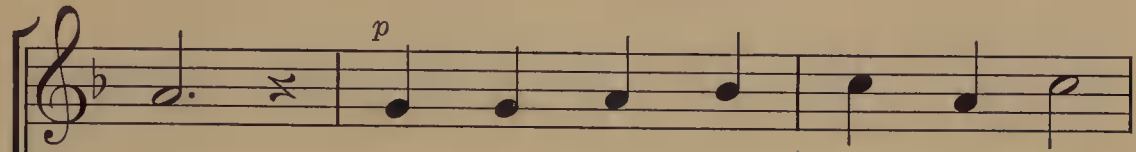
*p*

sor - ry tease, Laugh - ing near, an - swer - ing
 fi - nal word; If I cry, "Will you be

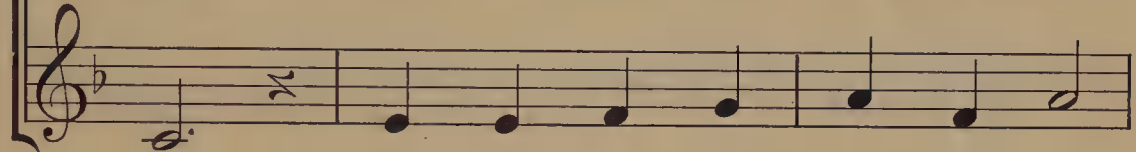


clear, oh, hear, When - ev - er I may
 still?" "Be still!" She throws it back at

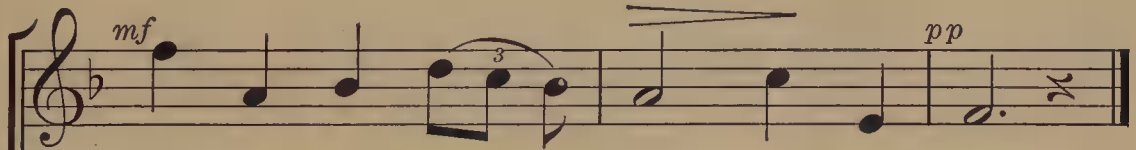
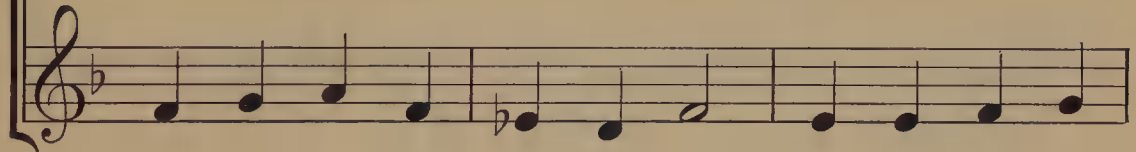




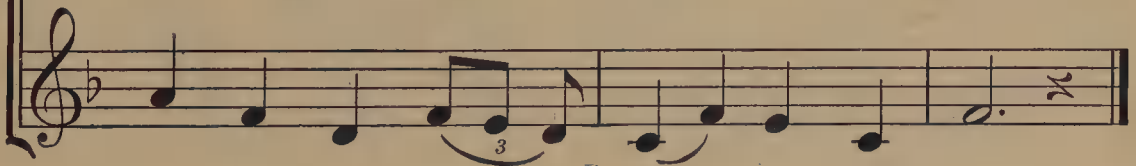
call; She is of - ten kind and wise,
me. Yet she does not al - ways mock;



When some wea - ry wan-d'r'er cries, "Tell me whith - er
If I close our mer - ry talk, Shout-ing, "Oh, why



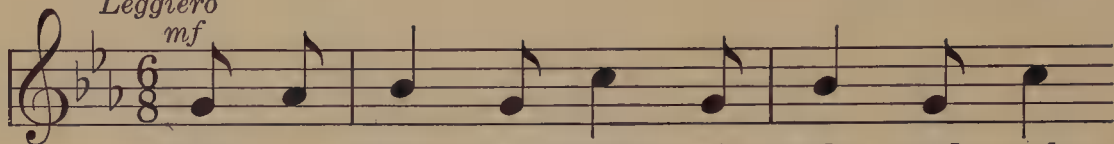
shall I roam?" Friend - ly Ech - o says, "Home."
dis - a - gree?" Ech - o says, "I - gree!"



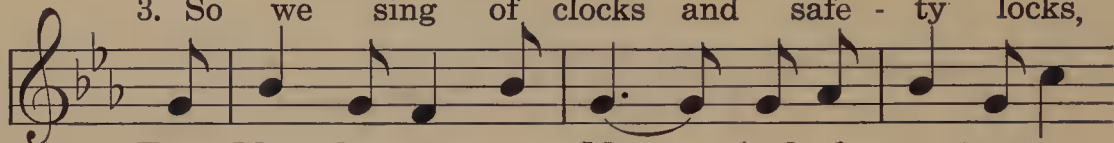
A SONG OF WHEELS

JOHN REED
Leggiero
mf

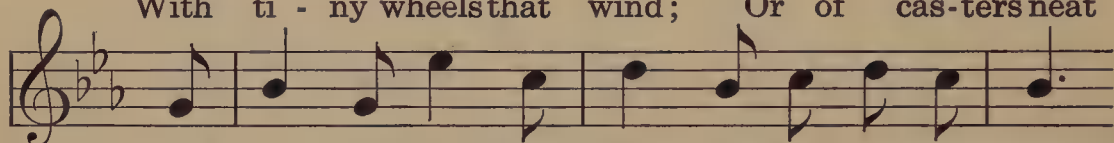
STANLEY AVERY



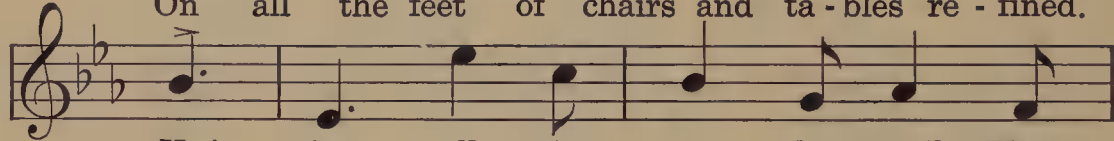
1. 'Tis a song of wheels, of rods and reels,
 2. The ma - chines that whir or click or purr
 3. So we sing of clocks and safe - ty locks,



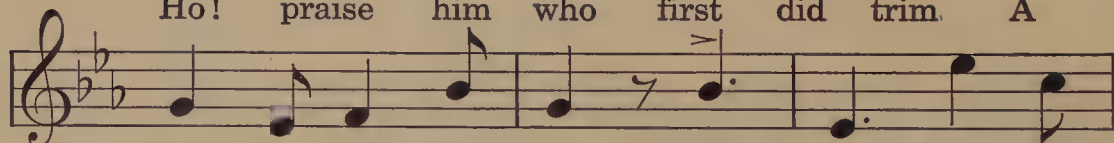
From Man - ches - ter to Mars; And of mo - tors new,
 Are built with wheels ga - lore; Like e - lec - tric fans
 With ti - ny wheels that wind; Or of cas - ters neat



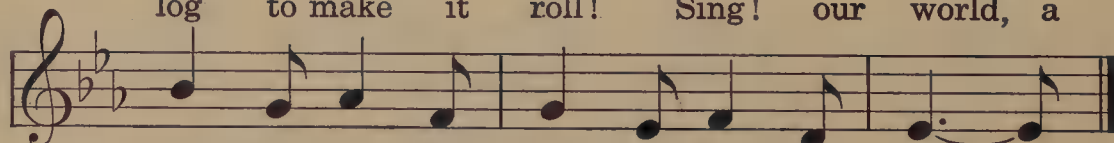
And en - gines too that draw the hur - ry - ing cars.
 And fry - ing pans with wheels sup - ply - ing the pow'r.
 On all the feet of chairs and ta - bles re - fined.



Ho! sing all the cy - cles small That
 Sing! boys' feet in an - y street On
 Ho! praise him who first did trim A



sound so great and grand! Sing! air - planes that
 roll - erskates a - glide! Sing! steam - ships that
 log to make it roll! Sing! our world, a



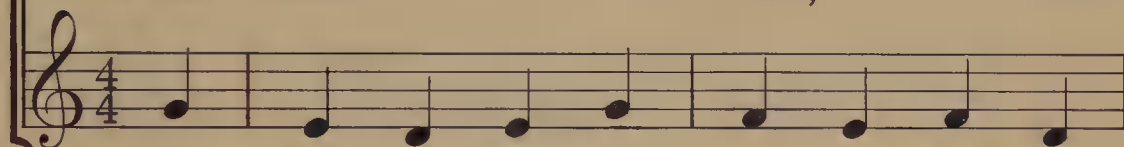
beat the trains But need the wheels to land. .
 leave the slips, On roll - ers al - ways ride. .
 wheel that's whirled For - ev - er round the pole. .

MARY STANHOPE

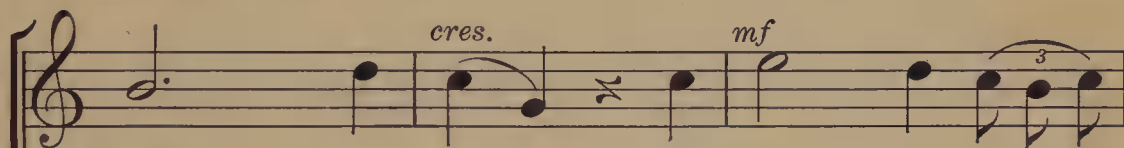
WILL EARHART

Legato
mp

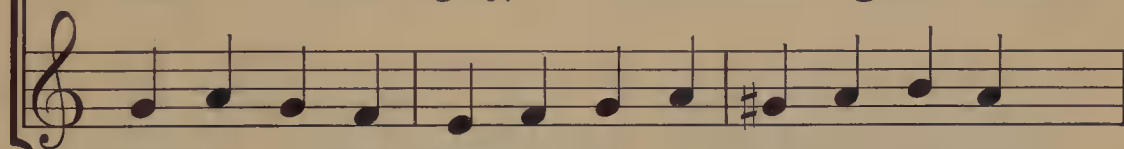
1. The fog is chill; Its
 2. The mead - - - ow bloom, Now



1. The fog is drift - ing, cool and still, A
 2. The mead - ow, star - ry, too, with bloom, Now



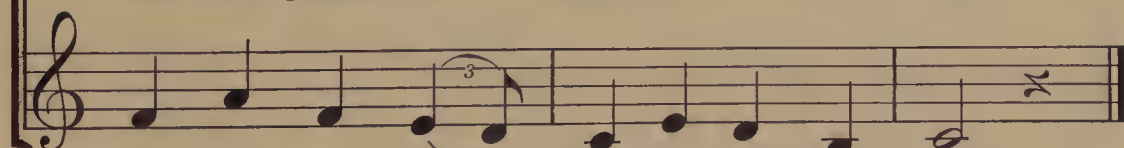
breath flows far, . To wan - der o-ver the
 hid in gray, . Pours fra - grance out on the



breath of o - cean borne a - far, To hide the wood-land,
 hid-den by en - fold-ing gray, Dis - tills its fra-grance



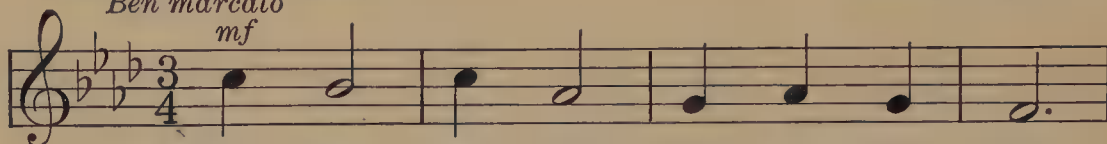
field or hill And . veil ev - 'ry star.
 mist and gloom To . charm it a - way.



field, or hill And . veil the eve - ning star.
 through the gloom To . charm the mist a - way.

ABBIE FARWELL BROWN

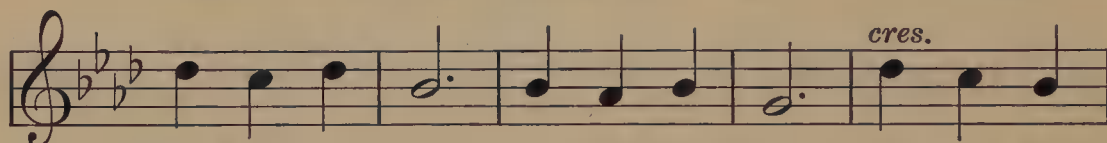
MARTHA WHITE

*Ben marcato**mf*

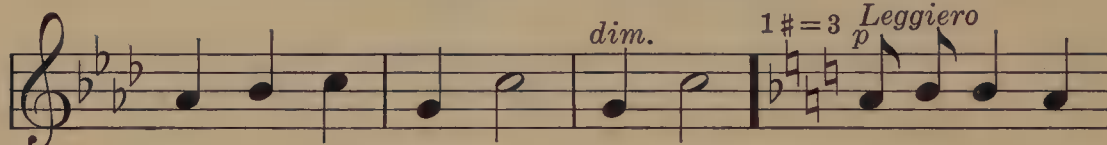
1. Sea - ward, sea - ward glim - mers the moon,
 2. North - ward, north - ward o - ver the bay



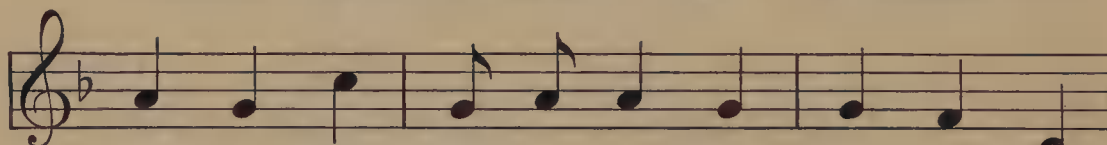
Mock - ing birds sing - ing O'er the la - goon;
 Moun - tains are gleam - ing Far, far - way.



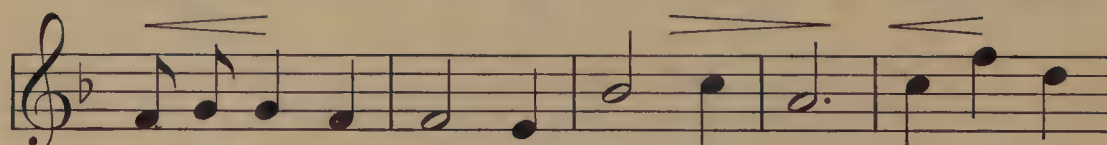
Sweet is the breeze Stir - ring the trees, Set - ting the
 O - ver the walls Yel - low fruit falls, Ros - es in



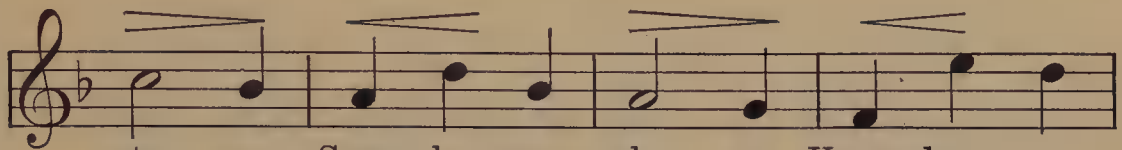
lil - y bells ring - ing, ring - ing. Lis - ten to the
 beau - ty are dream - ing, dream - ing. Drift - ing on the



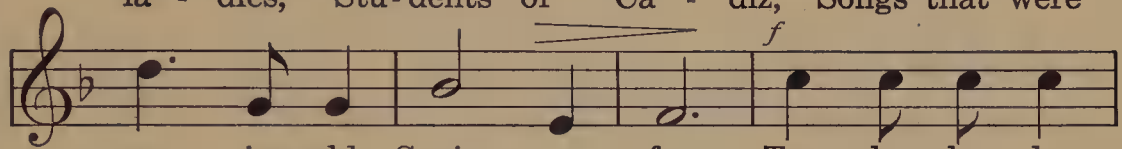
sil - ver notes; Mu - sic on the wa - ter floats;
 trop - ic tide, Hear the ech - o far and wide;



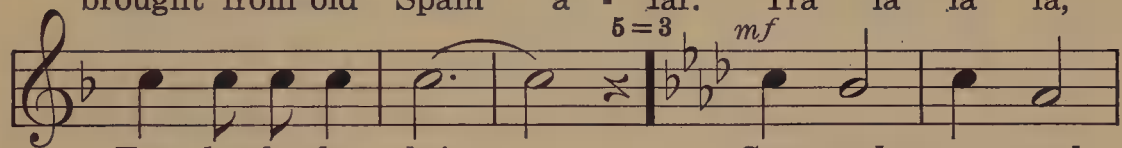
Pret - ty Car - men - ci - ta's sweet gui - tar! Sing - ing in
 Pret - ty Car - men - ci - ta's sweet gui - tar! He - roes and



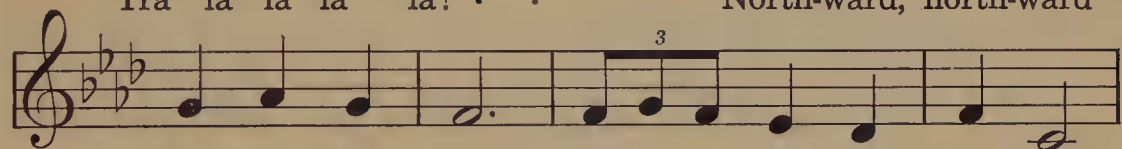
sto - ry Some by - gone glo - ry Known long a -
la - dies, Stu - dents of Ca - diz, Songs that were



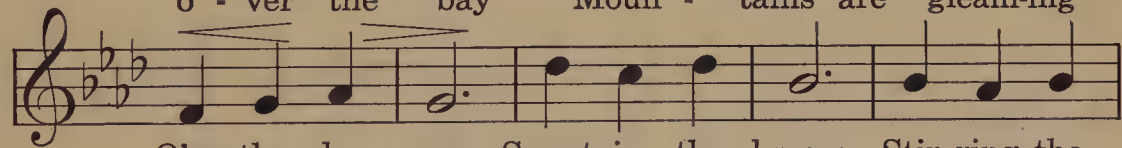
go in old Spain a - far. Tra la la la,
brought from old Spain a - far. Tra la la la,



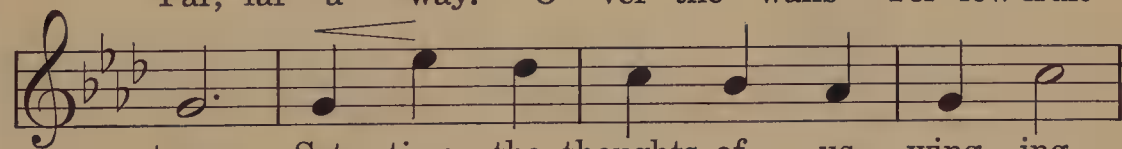
Tra la la la la! . . . Sea-ward, sea-ward
Tra la la la la! . . . North-ward, north-ward



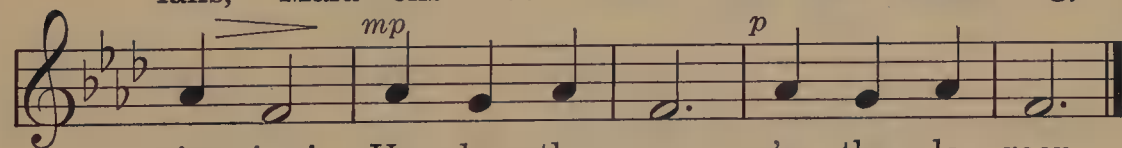
glim-mers the moon, Mock - ing birds sing - ing
o - ver the bay Moun - tains are gleam-ing



O'er the la - goon; Sweet is the breeze Stir-ring the
Far, far a - way. O - ver the - walls Yel - low fruit



trees, Set - ting the thoughts of us wing - ing,
falls, Maid - ens of he - roes are dream - ing,



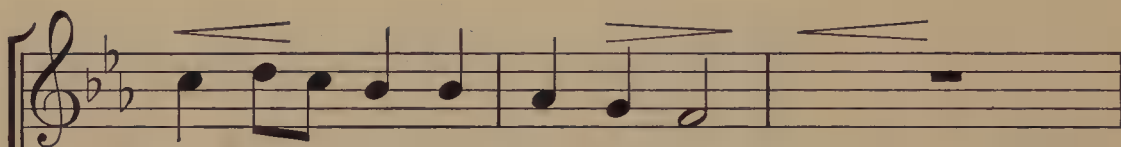
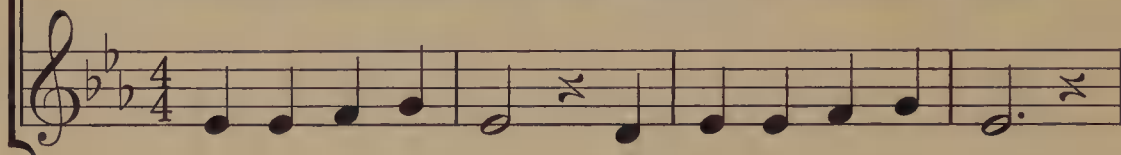
wing-ing! Un - der the moon, o'er the la - goon.
dream-ing. O - ver the bay, far, far a - way.

JEAN NEAL
Allegretto
mp

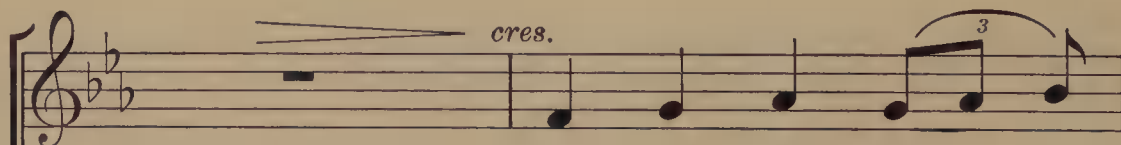
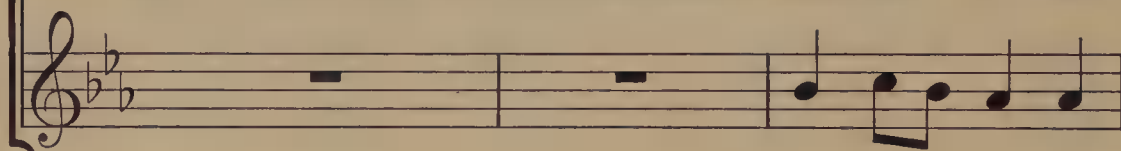
STANLEY AVERY



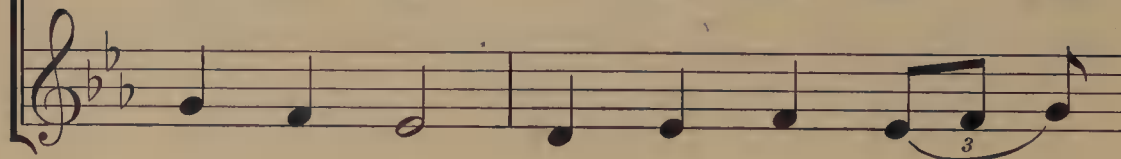
1. When this land was new Men had to dig and hew;
2. When the land was new Maids had to bake and brew;



Each could build the home-stead warm, Each could fish and
Each could keep the home-stead fair, Spin and sew with



hunt and farm, Proud to work with a
ea - ger care, Do - ing well all - that



skill - ful hand; Such folk made this land.
came to hand; Such folk made this land.

dim. *a tempo*

SNOW CLOUD

M. LOUISE BAUM

ELMER S. HOSMER

Legato
p

1. Float, float, Close o-ver the hill, Som-ber cloud.
2. Slow, slow, Come falling in snow O-ver earth.

1. Floating still, gray and chill, O'er hill-tops, som-ber cloud.
2. Comes the snow soft and slow, Heap - ing the sleep-ing earth;

mf *dim.*

Shad-ows band all Where your gray face is bowed.
She shall be fair, Waked to a whitenew birth.

All sky and land Where your gray face is bowed.
Fair, fair to see, Waked to a whitenew birth.

WHAT THEY DID

LOUISE STICKNEY
Con grazia
mp

HELEN S. LEAVITT

1. The might - y work men did of old Is
2. When Frank - lin flew his fa - mous kite He
3. Though man - y saw the ket - tle boil, 'Twas

all in books of his - t'ry told; And an - y name is
learned to lead the light - ning bright; The cot - ton gin did
Watt who taught the steam to toil; And Ful - ton's boat was

sure of fame Which stands for . some use - ful
quick - ly win For Whit - ney . re - nown and
first to float With steam pow'r . to lend it

deed, . . That serves all - the peo - ple's need.
 gold; . . In his - to - ry so 'tis told.
 speed; . . In his - to - ry so we read.

dim. *p*

SEEDS

PAULINE HILL

RUTH MAYNARD

Con espressione
mp

1. A lit - tle seed down in the ground In
 2. A lit - tle thing with - in the heart Is
 win - ter - time nev - er be - held the light. One
 ver - y like man - y a lit - tle seed; And
 day it cried, "The sun I've . found!" And
 smiles are like the sun - shine bright By
 bloomed, and bloomed In - to a blos - som bright.
 which it blooms In - to a friend - ly deed.

cres. *f* *dim.*

HOLY, HOLY

FROM "THE HOLY CITY"

ALFRED GAUL

Adagio
p

Ho - ly, Ho - ly, Ho - ly Lord - of Hosts;

pp

Ho - ly, Ho - ly, Ho - ly is the Lord of Hosts.

INDIAN SUMMER

ROBERT BRIGHAM

KENNETH STRONG

Cantabile
mp

1. Float a-long, float a-long, Bold ca-noe, be wa-ry,
2. Stay a-while, sway a-while, Where the cur-rent lin-gers,

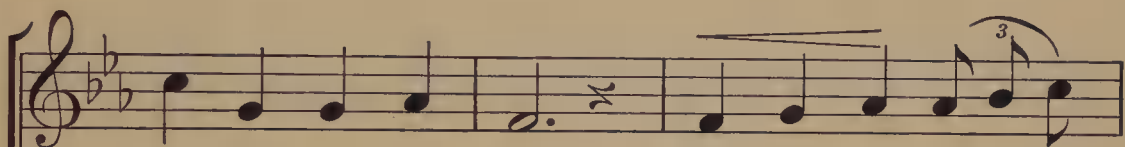
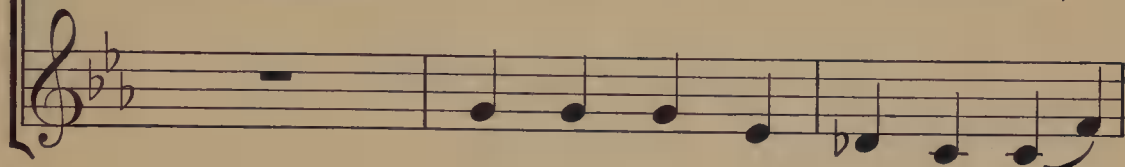
cres.

mf

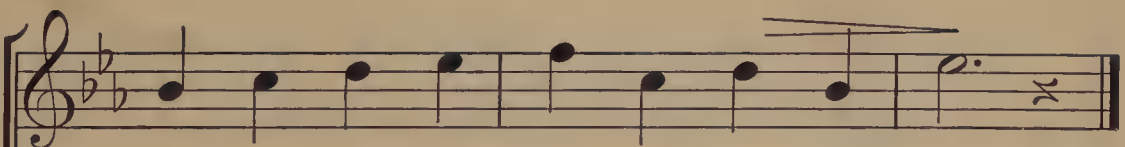
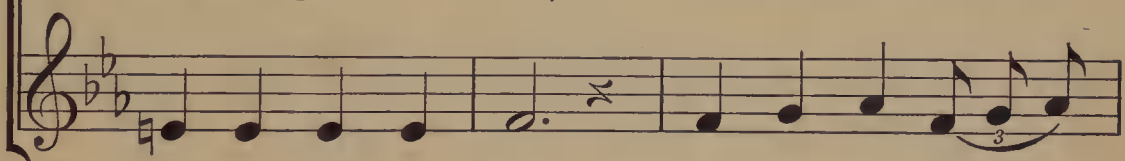
Crim-son wood and la-zy stream Look like pic-tures
Su-mac lifts a scar-let spear, Bright eyes from the



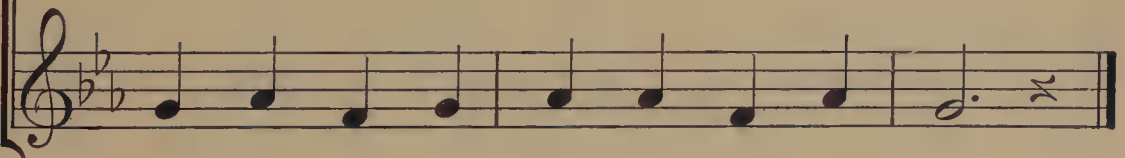
all a dream! Not a rip - ple mars our wake,
al - der peer! Si - lent as a leaf we slide,



Shad - ow - like we go, Un - a - fraid, though by the
'Neath the gold - en veil; Sweet the hours In - di - an



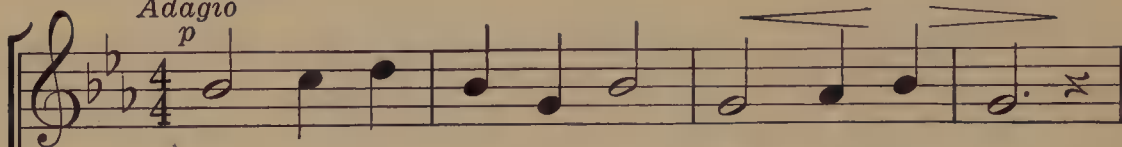
wil - low shade There lurk the paint - ed foe.
sum - mer lures A - long the war - rior's trail.



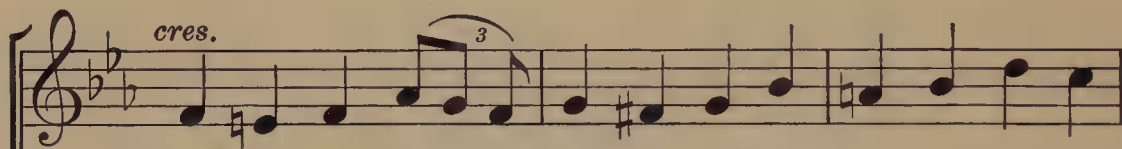
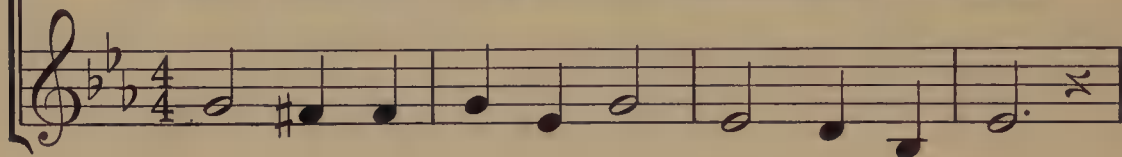
A TRIBUTE

NIXON WATERMAN

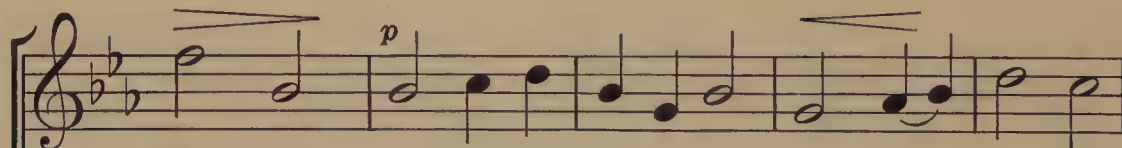
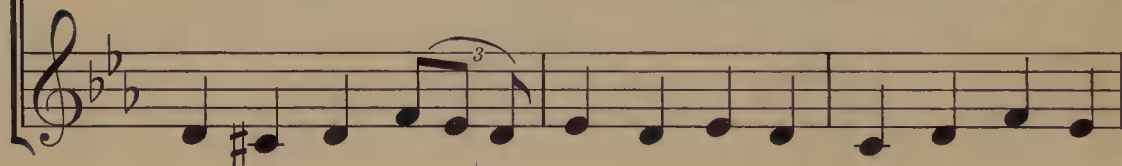
RALPH L. BALDWIN

*Adagio**p*

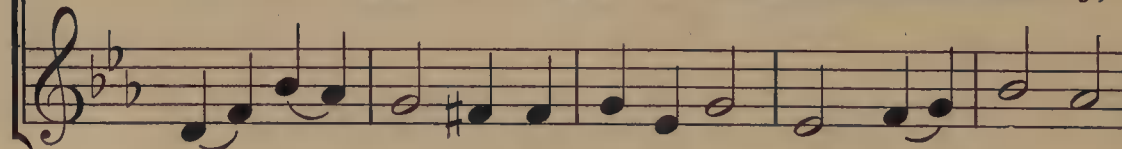
1. Strew with the fair-est flow'rs Each sol-dier's grave.
 2. War with its wild a-larm Makes dark the land.

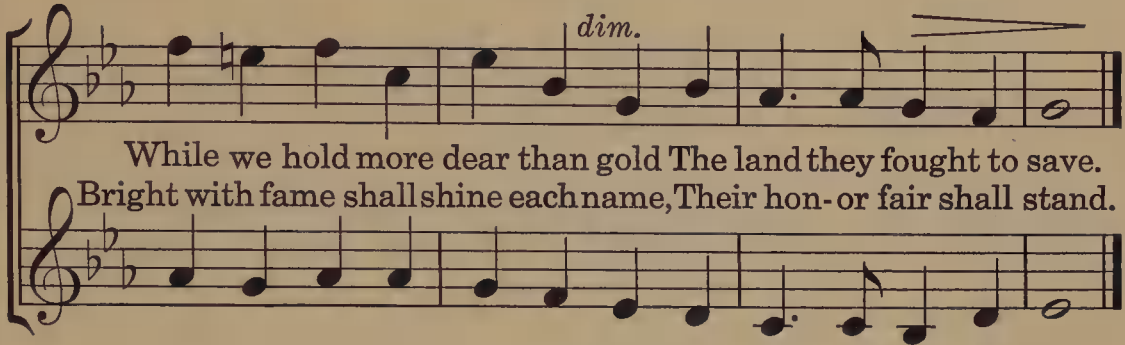


Hearts beat high as . their flag goes by, Its stars so bright-ly
 He-ros then are the val-iant men Who heed the call of



shin - ing. Round ev - 'ry sacred shrine Flow'rs are twin-ing,
 du - ty. Their brows will ev - er be Crowned with beau - ty,





dim.

While we hold more dear than gold The land they fought to save.
Bright with fame shall shine each name, Their hon-or fair shall stand.

A PICNIC

ABBIE FARWELL BROWN

GEORGE B. NEVIN



Giacoso
mf

1. Shall we take our bas-ket And dine out in the o - pen
2. Cut the bread and but-ter; Take care making a fire that's

cres.

air? Choose a place be - side the sea, Or
hot; Ba - con brown is jol - ly food When

f

camp on the moss be - neath a tree; So blue sky be
crisped on a fire of blaz-ing wood; Ev - 'ry-thing will

o - ver me, It nev - er need mat - ter where.
taste so good, It nev - er need mat - ter what.

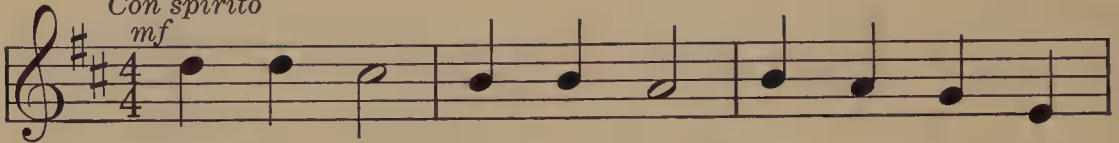
PART II

THE GLORIOUS FOURTH

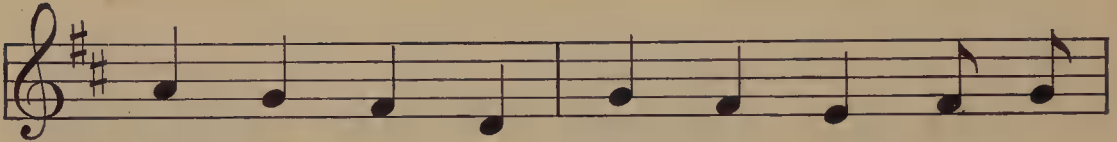
ELIZABETH NOXON

A. C. HORSFORD

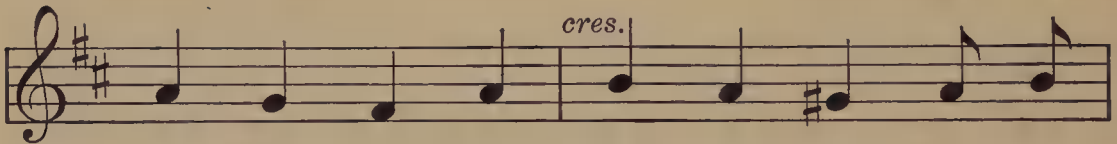
Con spirito



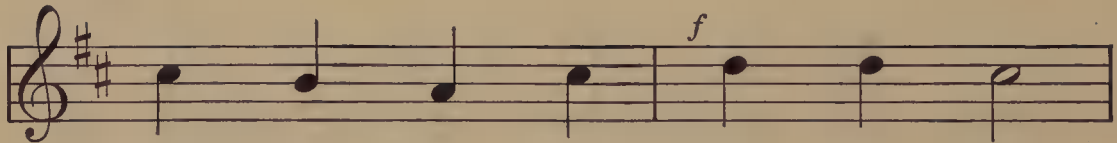
1. Bright Ju - ly pass - es by; Flags are stream-ing,
2. Men in line, straight and fine, March to hon - or



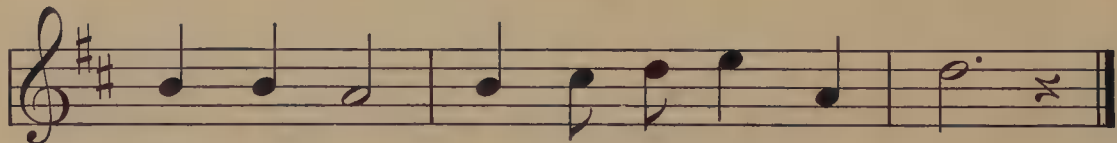
col - ors gleam - ing; Bands are loud with
our great ban - ner; Voic - es tell - ing the



fif - ing, flut - ing; Big drums boom with a
splen - did sto - ry, Why the Fourth is a



great sa - lut - ing. On the Fourth
day of glo - ry! Free - dom's name



all the earth Knows why we love Ju - ly.
gives it fame; That's why we love Ju - ly.

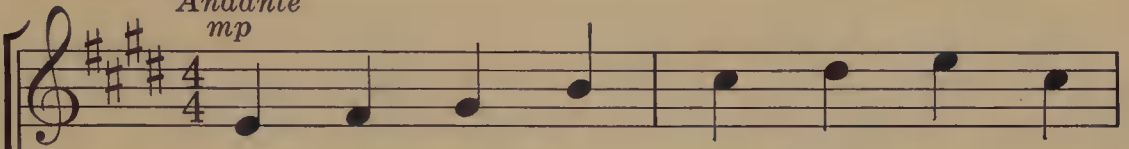
IN THE AQUARIUM

113

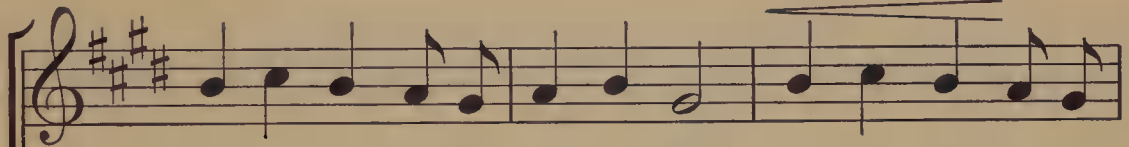
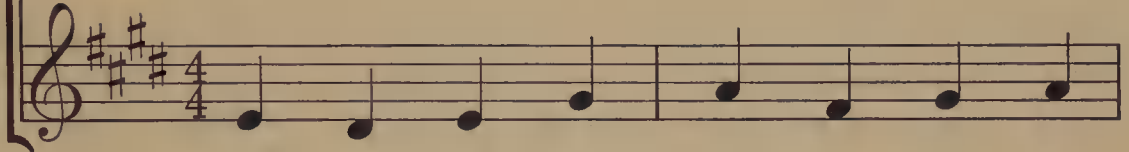
JOHN REED

MAY ANDRUS

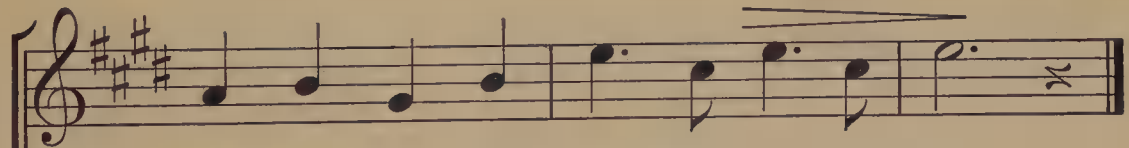
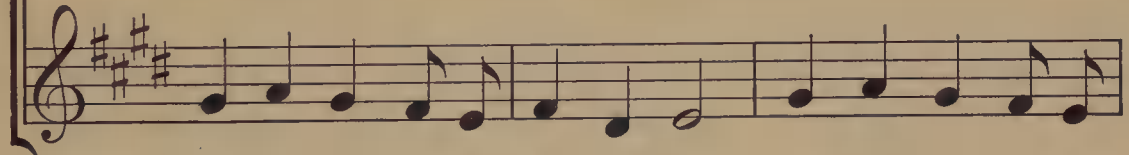
Andante
mp



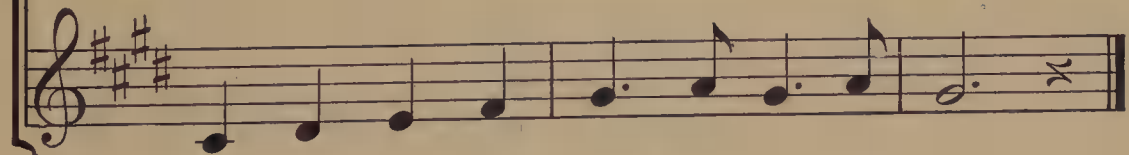
1. See the fish, with grace - ful mo - tion
2. Rain - bow col - ors clothe them bright - ly,



Hith-er, thith-er, a - long they go. Free as once in their
Un-der-laid with a sil-ver gleam; Strange and love-ly, they



na - tive o - cean, Dart - ing to and fro.
hov - er light - ly, Si - lent as a dream.



THE FAIRIES' GOOD-BY

AGNES ROSS

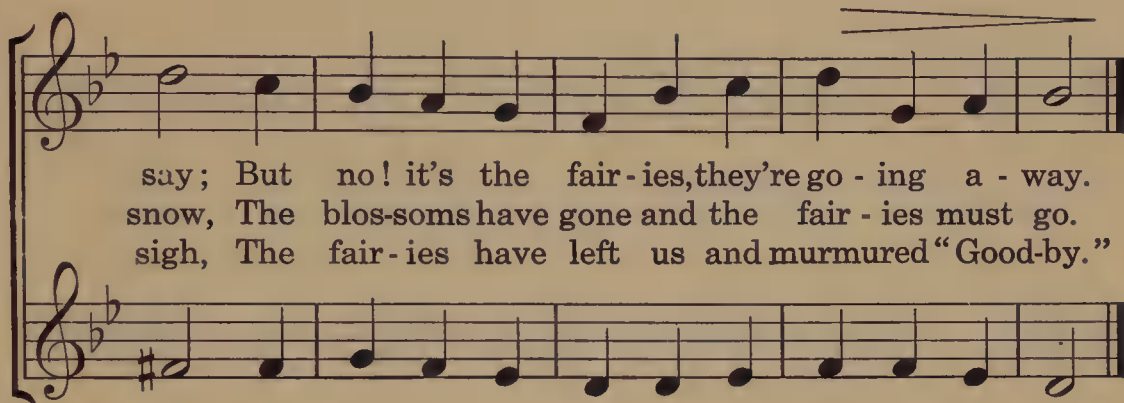
CARL BUSCH

Dolce
p

1. A faint lit - tle sound in the gar - den is
 2. The gar - den is cold with a whis - per of
 3. And where are they now when the trees are all

heard, Much soft - er by far than the chirp of a
 frost; The per - fume and flame of the sum - mer is
 bare? They're off with the birds in the bright up - per

bird. It's on - ly the fall of the leaves, so they
 lost; These dear friend - ly elves can - not dance in the
 air. One last lit - tle sound, like a hum - ming - bird's

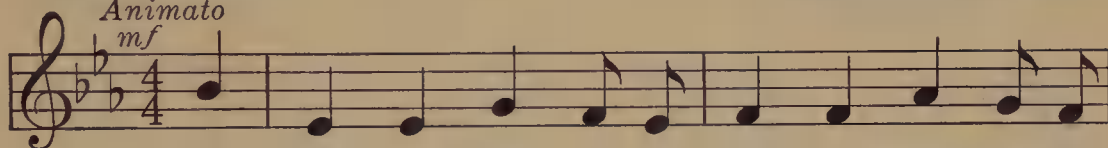


say; But no! it's the fair-ies, they're go - ing a - way.
 snow, The blos-soms have gone and the fair - ies must go.
 sigh, The fair-ies have left us and murmured "Good-by."

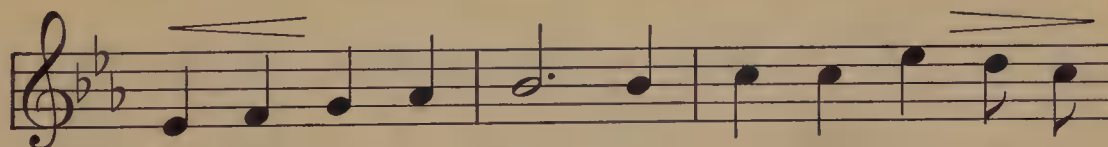
ELECTRIC SIGNS

LOUISE STICKNEY

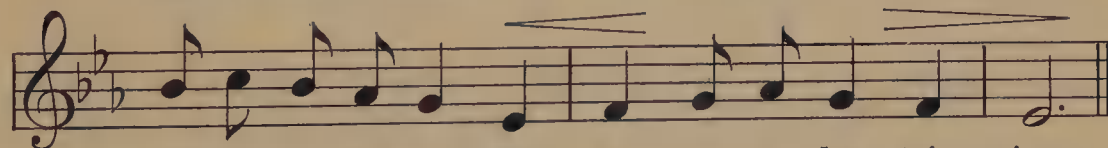
ENGLISH FOLK TUNE

Animato
mf


1. I've seen the sights of the cit - y nights; Ev-'ry
2. In blue and red grins a ti - ger's head At a
3. I wish (don't you?) I could join the zoo, Where the



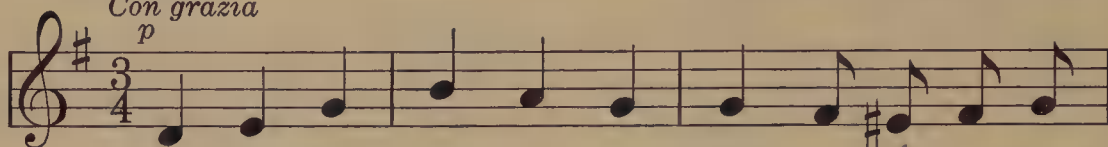
roof with col - or shines; Gay fig - ures glare like a
 cam - el queer and thin; An ac - ro - bat climbs a
 lights flash off and on. I'd like to ride on the



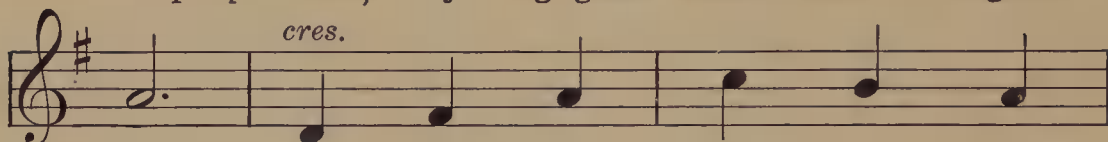
cir-cus in the air,—The jol - ly e - lec - tric signs.
 stee-ple like a cat, With stars wink-ing out and in.
 ti - ger, if he's tied,—Oh, cit - ies at night are fun!

TAYLOR-BAUM
Con grazia
p

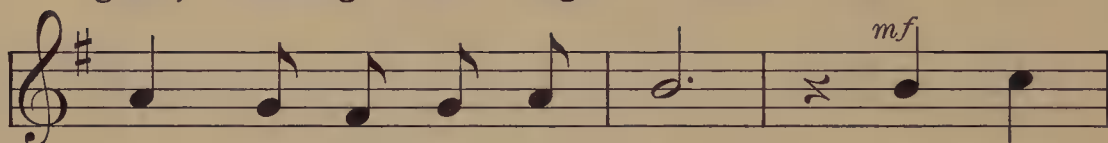
CHARLES FONTEYN MANNEY



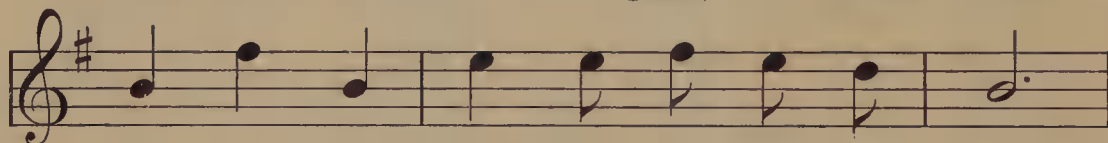
1. Ap - ple tree, wav - ing her branch - es so bare and
2. Ap - ple tree, lay - ing green shad - ows a - long the



old, Seems a gray gyp - sy a -
grass, Through the bright sum - mer in -



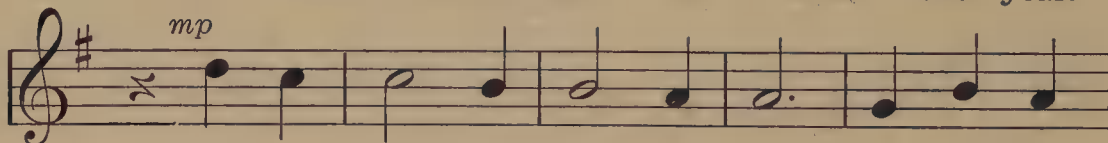
shiv - er with win - ter cold; But when
vites all the folk who pass; Gen - tle



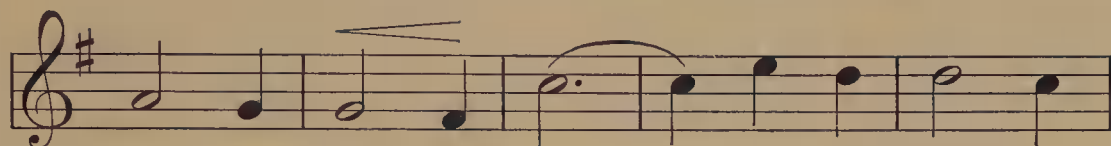
May - time fills earth with her laugh - ing flow'rs,
la - dy, with - in whose do - main ap - pear



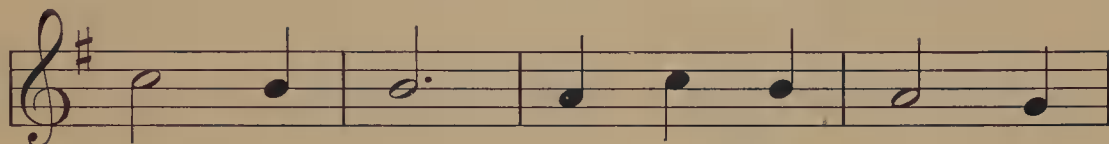
Who so young as this tree of ours?
No - blest fruits that en - rich the year.



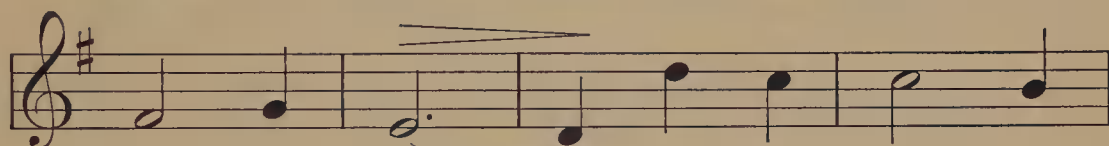
To a prin - cess fair to see, May will trans -
As a prin - cess fair to see, Au - tumn will



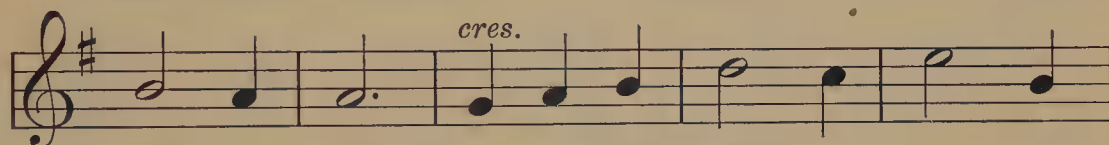
form the ap - ple tree, . . Robed in ra - diant
crown our ap - ple tree, . . Liv - ing gems of



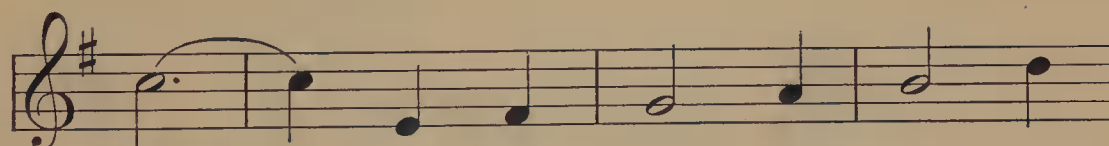
white and rose As her bright, blush - ing
ru - by red Mak - ing a glo - ry



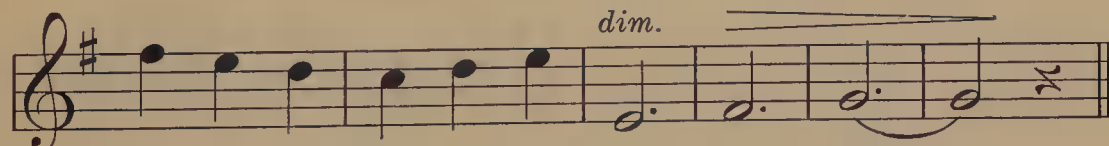
buds un - close; . . Fra - grant breez - es
round her head; . . Close - ly clus - t'ring



down the air Her - ald her beau - ty shin - ing
'mid the green, Jew - els im - part their glow and



there. . . Oh, our way - side won - der,
sheen. . . Not a tree of all the

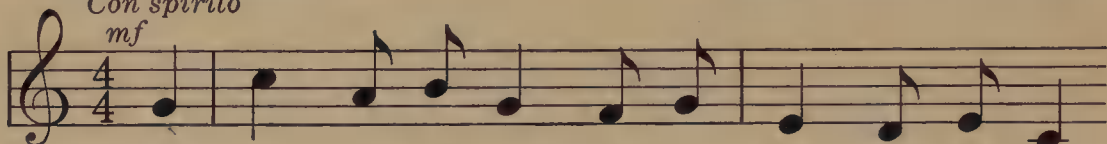


roy - al in love - li - ness, Prin - cess fair! . .
gar - den can vie with you, Way - side Queen! .

TO WELCOME SPRING

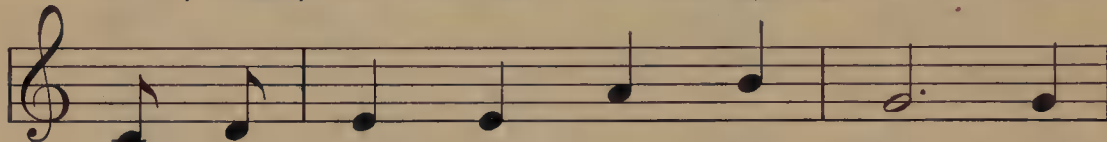
DENIS A. MCCARTHY

RUTH MCCONN SPENCER

*Con spirito**mf*

1. Oh, come, let us sing now to wel - come the spring,

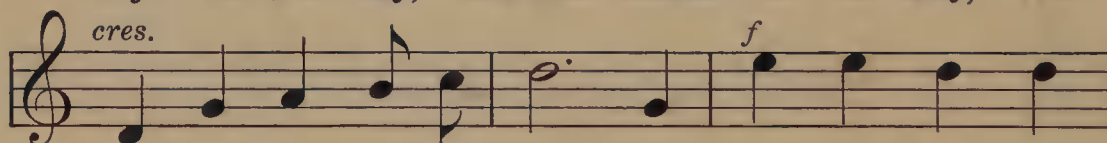
2. Oh, come, let us cheer for the spring of the year,



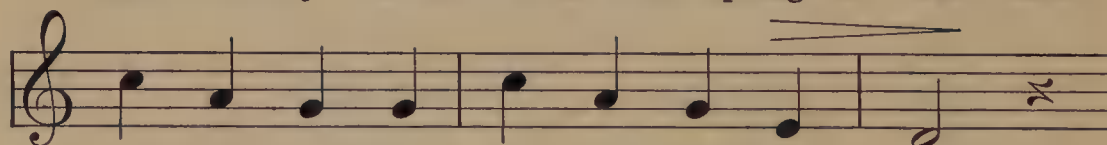
For the wind is south at last; The
 For the times when hikes are good; When



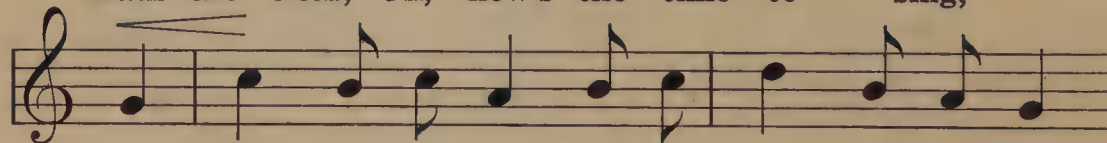
blue - bird is here, and his voice is as clear As
 day aft - er day, and from March un - til May, We



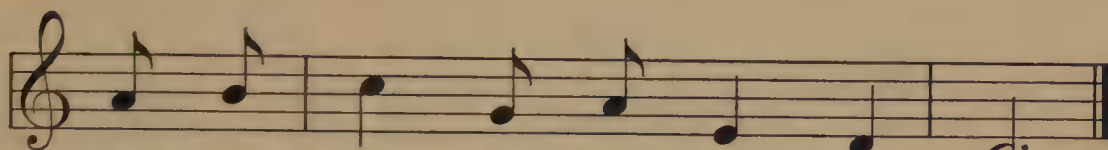
'twas in years that are past! The brooks a - wake, their
 find our way to the wood! When spring is here and



bonds they break, And free once more they run;
 roads are clear, Oh, now's the time to sing,



The earth is a - live with the green things that strive
 For life is a joy to ■ girl or a boy

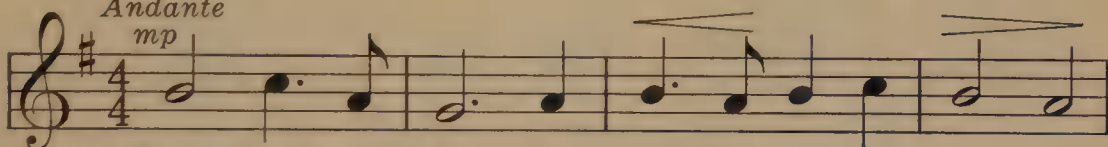


For a smile from the gold - en sun.
When we wel - come with song the spring!

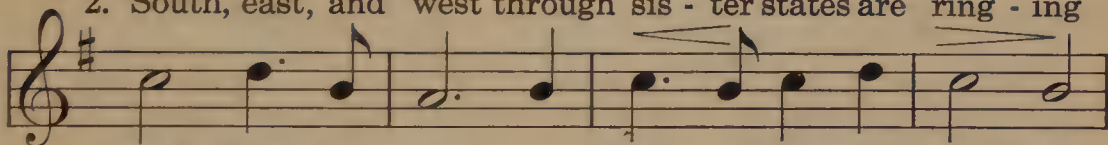
MEMORIAL DAY

ROBERT BRIGHAM

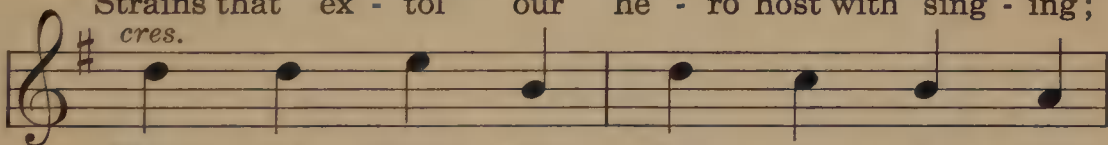
LUDWIG VAN BEETHOVEN

*Andante**mp*

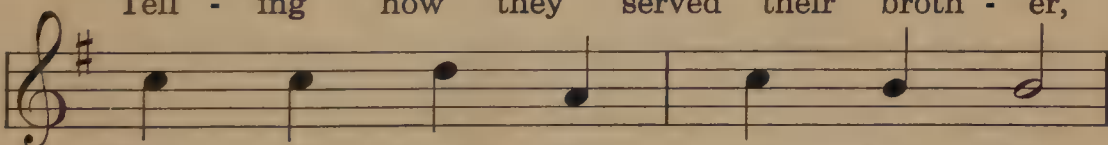
1. Long, low, and sweet the bu - gle voic - es sound - ing,
2. South, east, and west through sis - ter states are ring - ing



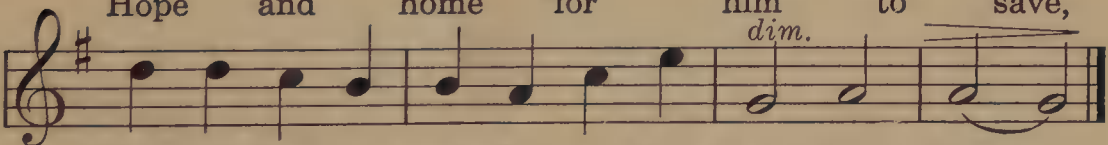
Speak forth the praise in loy - al hearts a - bound - ing,
Strains that ex - tol our he - ro host with sing - ing;



Flags we bring for dec - o - ra - tion,
Tell - ing how they served their broth - er,



Heap with flow'rs the si - lent guns,
Hope and home for him to save,



Show - ing how a grate - ful na - tion loves her sons.
Ask - ing, could we give each oth - er all they gave?

MARY STANHOPE
Cantabile

EVELYN SPRAGUE

1. Bye, bye, lull - a - by,
2. Bye, bye, lull - a - by,

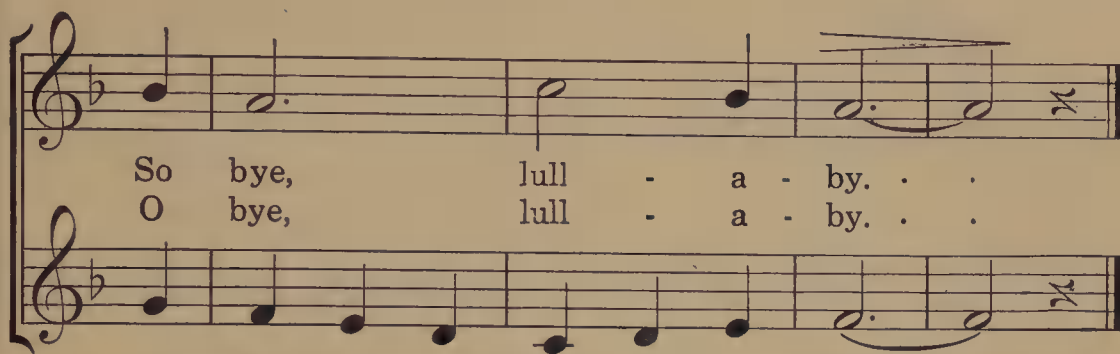
[illegible]

1. Play-time is o - ver, so come,hap - py rov - er, Come
2. Come, let us num - ber the hours of our slum - ber By

Come to your rest on moth - er's breast;
 Dreams are a tide where - on we ride,

home to your rest on moth - er's breast;
dreams' hap - py tide where - on we ride,

Sun - set and shad - ow o - ver - flow the mead - ow,
Day's ev - 'ry do - ing in de - light re - new - ing.



So bye, lull - a - by. . .
O bye, lull - a - by. . .

So chil - dren must come home to rest. . .
With moth - er love close at your side. . .

STARS

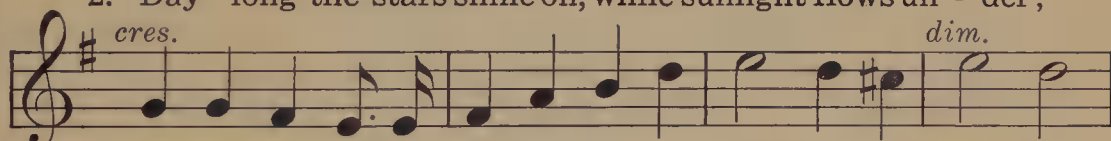
PHILIP ADAMS

HARRY HARTS

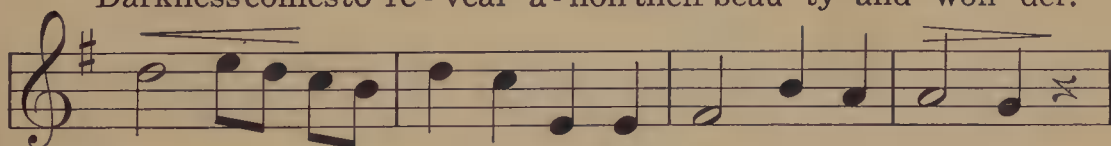
Legato
mp



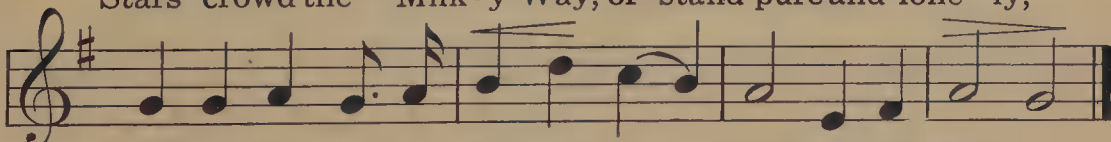
1. Night-long the stars on high that fail not in glo - ry
2. Day - long the stars shine on, while sunlight flows un - der;



Print in gold on the az - ure sky a won - der - ful sto - ry.
Darkness comes to re - veal a - non their beau - ty and won - der.



Bright con - stel - la - tions gild the heav'ns' end - less spac - es;
Stars crowd the Milk - y Way, or stand pure and lone - ly,

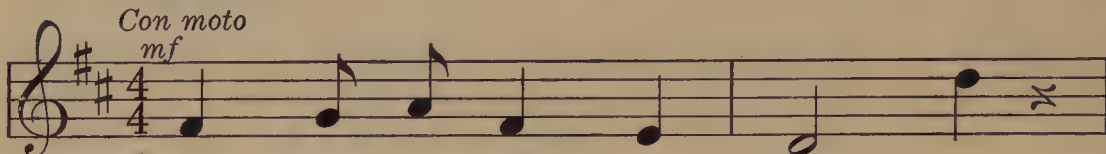


Pag - es fair with the ra - diant word God's fin - ger trac - es.
All re - cord - ing by night and day - God's prais - es on - ly.

THE MORNING RIDE

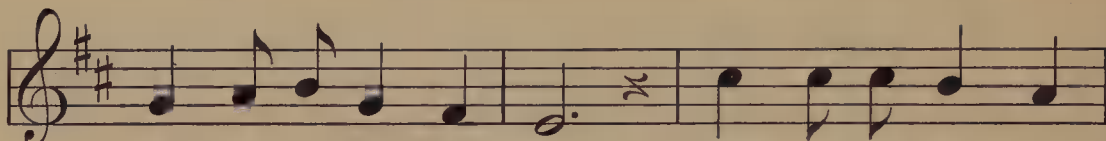
M. LOUISE BAUM

EDUARDO MARZO



1. Just at the pur - ple dawn - ing

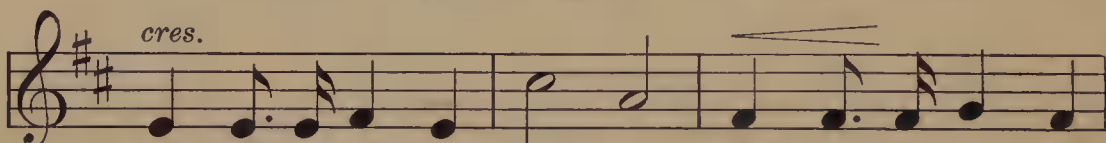
2. Down by the sea - girt marsh - es,



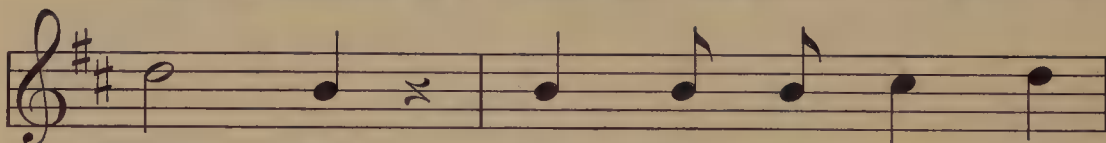
Wind from the east - ern lea Calls at my win - dow,
Past where the tide-mill turns, Ev - er and ev - er



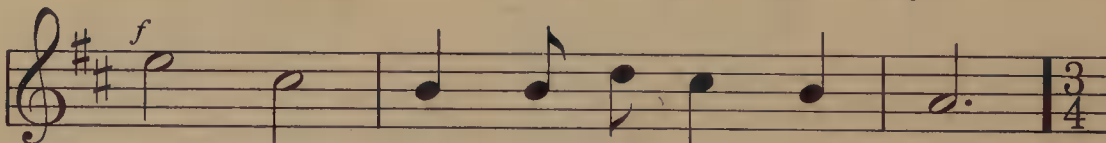
"Wak - en, Wak - en and ride with me!"
on - ward, While the ho - ri - zon burns.



Soon to the sad - dle spring - ing, Out through the dawn I'm
Gold - en the rays are break - ing, Straight for the ze - nith



swing - ing, O - ver the up - land
mak - ing; Oh, 'tis the day a -



wing - ing On toward the wind - y sea.
wak - ing; Earth for her com - ing years.

dolce

I'm rid - ing, rid - ing on - ward At morn-ing's
 fair - est hour; . . From cloud - lands ly - ing
 sun - ward The rose . of day shall flow'r. .

Detailed description: This block contains three staves of musical notation in G major (one sharp) and 2/4 time. The first staff begins with the tempo marking 'dolce'. The melody consists of eighth and quarter notes. The lyrics are written below the notes, with hyphens indicating syllables across notes. The piece ends with a double bar line.

MORNING

MARY ROOT KERN

MARY ROOT KERN

Allegretto

f *mf*

1. Good morning, good morning, good morn-ing! Morn-ing on the
 2. Good morning, good morning, good morn-ing! Morn-ing in the
 hill - tops, ra - dian't to see; Bob - o-link and . black-bird
 gar - den, all things are fair; Breath of rose and . li - lac
 trill-ing on the tree. Good morning, good morning, good morning!
 fills the fragrant air. Good morning, good morning, good morning!

Detailed description: This block contains three staves of musical notation in F major (one flat) and 3/4 time. The first staff has a tempo marking 'Allegretto' and dynamic markings 'f' and 'mf'. The second staff has a 'cres.' marking. The third staff has 'dim.', 'cres - cen - do', and 'f' markings. The lyrics are written below the notes, with hyphens indicating syllables across notes. The piece ends with a double bar line.

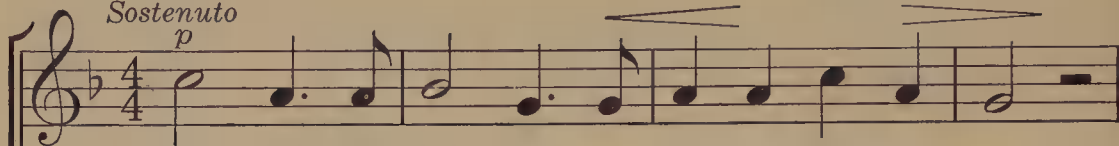
CALM FLOWING RIVER

English version by
M. LOUISE BAUM

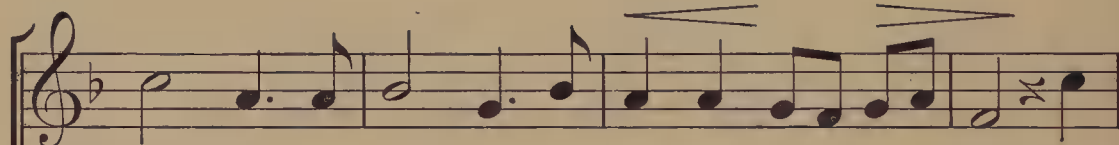
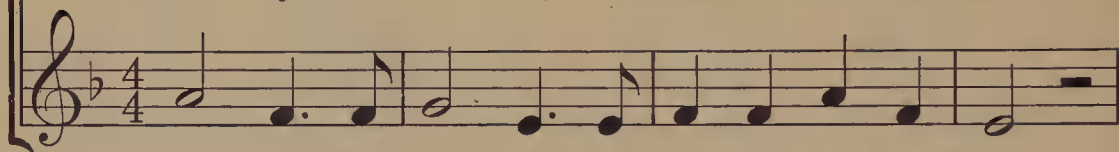
FRENCH FOLK SONG

Sostenuto

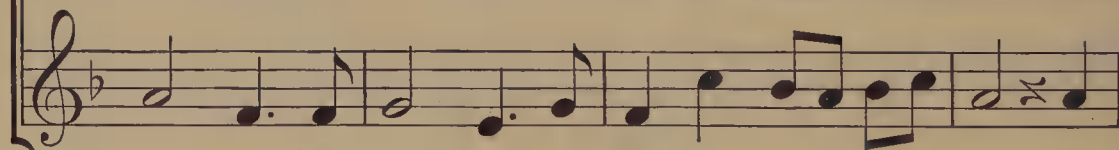
p



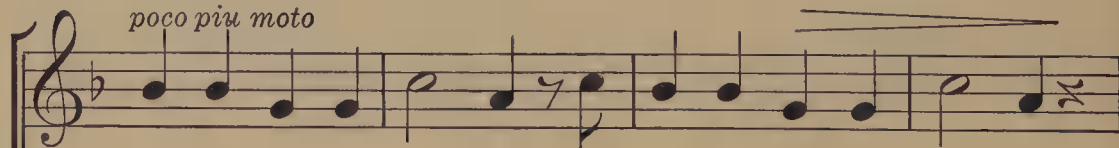
1. Calm flow-ing riv - er, thy mur-mur charm-eth me,
2. Clear crys-tal riv - er, now must I break thy spell;



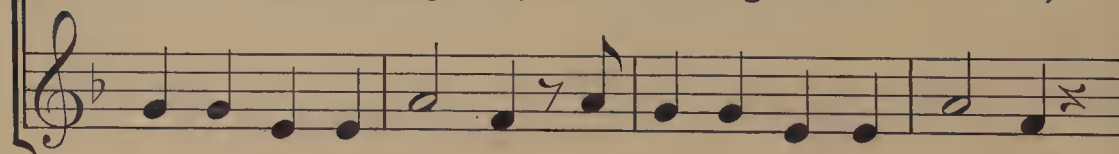
Down where thou go - est with sing-ing to - the - sea. Where
Far from thy mu - sic I go a - lone to dwell. Though



poco più moto



rock - y cliffs are lone - ly I hear thy rip - ple on - ly;
Ech - o, child of laugh-ter, Send mock-ing voic-es aft - er,



a tempo

Calm flow-ing riv-er, I long to fol-low-thee.
Clear crys-tal riv-er, Take thou my last-fare-well.

The musical notation consists of two staves in G major (one sharp). The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo marking 'a tempo' is written above the first staff. The melody is written in a simple, flowing style with eighth and quarter notes. The second staff continues the melody, ending with a final cadence.

CAMP FIRE

ABBIE FARWELL BROWN

ENGLISH FOLK TUNE

Animato
mf

1. In the camp fire-blazing, Where sleep-y eyes are gaz-ing,
2. All the for-est-clear-ing, Ex-plor-ers pi-o-neer-ing,
3. How they worked and-wait-ed! To suf-fer they were fat-ed;

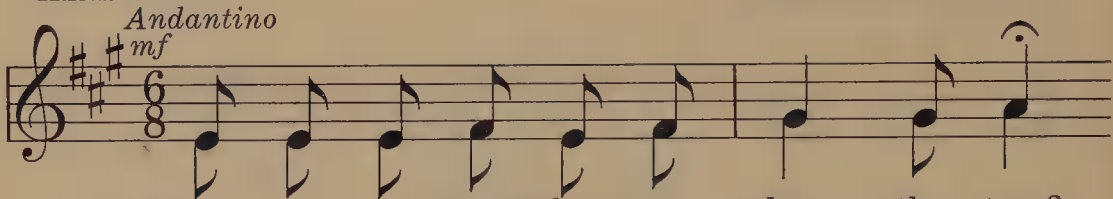
Pic-tures viv-id and a-maz-ing Are paint-ed in the glow.
Men who toiled, no dan-ger fear-ing, Who ven-tured long a-go.
By the camp fire re-cre-at-ed, Their shad-ows come and go.

The musical notation for 'Camp Fire' is in 3/4 time, G major (one sharp). It features a treble clef and a key signature of one sharp (F#). The tempo marking 'Animato' and dynamic marking 'mf' are present. The melody is written in a simple, flowing style with eighth and quarter notes. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo marking 'Animato' and dynamic marking 'mf' are written above the first staff. The melody is written in a simple, flowing style with eighth and quarter notes. The second staff continues the melody, ending with a final cadence. The third staff continues the melody, ending with a final cadence.

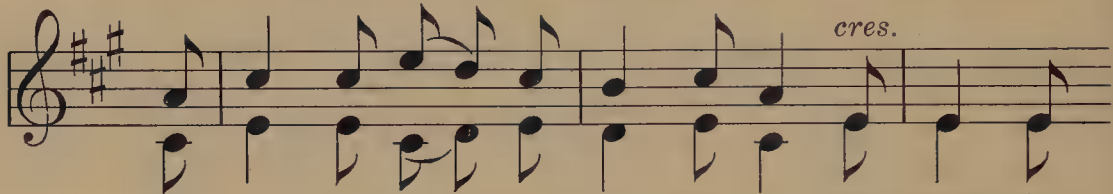
PLANTING THE TREE

HENRY ABBEY

FANNY SNOW KNOWLTON



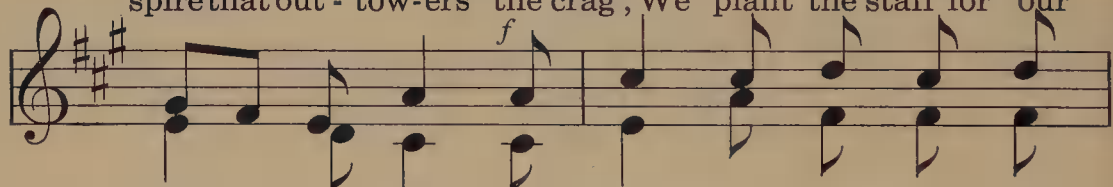
1. 2. & 3. What do we plant when we plant the tree?



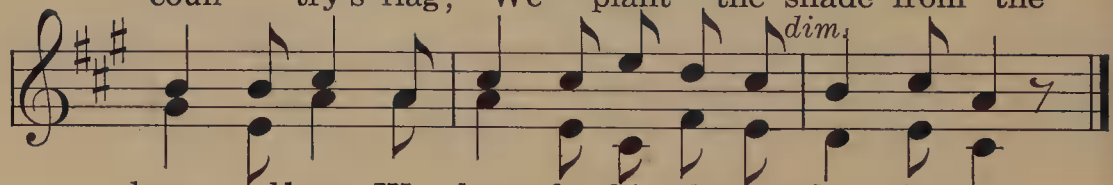
We plant the ship which will cross the sea! We plant the
We plant the house for you and me! We plant the
A thousand things that we dai - ly see! We plant the



mast - to car - ry the sails; We plant the planks to with -
raft - ers, the shin - gles, the floors; We plant the stud - ding, the
spire that out - tow - ers the crag; We plant the staff for our



stand - the gales, The keel, the keel - son and
laths, the doors, The beam and sid - ing, all
coun - try's flag; We plant the shade from the



beam and knee; We plant the ship when we plant the tree!
parts that be; We plant the house when we plant the tree!
hot sun free; We plant all these when we plant the tree!

MUSIC OF THE RIVER

127

STANLEY MARTIN

LAURETTA V. SWEESY

Cantabile

p

1. Flow - - ing, on - ward go;
2. Riv - - er, on - ward go;

1. Gen-tle riv-er, qui-et riv-er, on-ward go,
2. Peace-ful riv-er, no-ble riv-er, broad and strong,

Sea - - ward, sing - ing slow;
Sea - - ward, sing - ing free;

Tell-ing tales of hu-man glo-ry, joy, or woe;
Chant a more ma - jes-tic meas-ure, deep and long;

cres.

Mur - mur in my dream,
Sing, what - e'er be - tide,

Tell-ing tales of new ad-ven-tures Yon-der that ■ - wait,
Stead-y keep your on-ward flow-ing; It shall end-ed be,

Songs of long a - go.
Songs of joy to be.

When you pass with sing-ing Thro' the far-off sea-ward gate.
Like all true en-deav-or, In some hap-py shin-ing sea.

WHERE WOULD I BE?

KARL ZÖLLNER

Andante
f

Vivace

- Where would I be? Where the white-wing-ed ships on the
- Where would I be? Oh, a-way and a-way on a
- Where would I be? On the cliff by the shore in the

bound-ing sea Run a race with the wind that is blow-ing free,
no - ble-steed, Flee-ing swift as a bird where the way may lead,
dream-ing night When the stars are a-gleam with a sof-tened light,

cres. *andante*

Tossing foam at the prow with a burst of glee, There would I be.
O'er the hill, in the vale, on the flow'-ry mead, There would I be.
And the moon on the sea makes a pathway bright, There would I be.

MY FARM

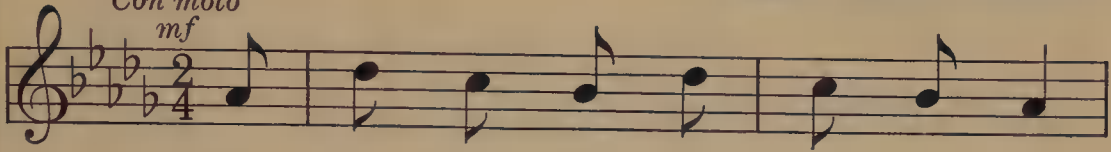
129

KATE FORMAN

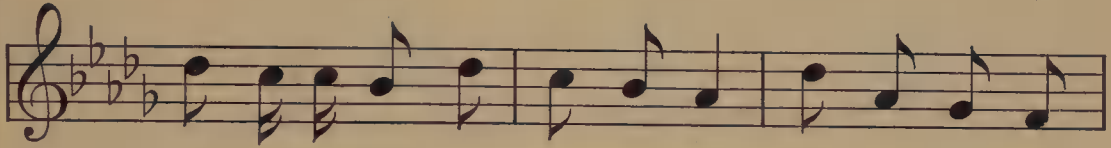
Con moto

mf

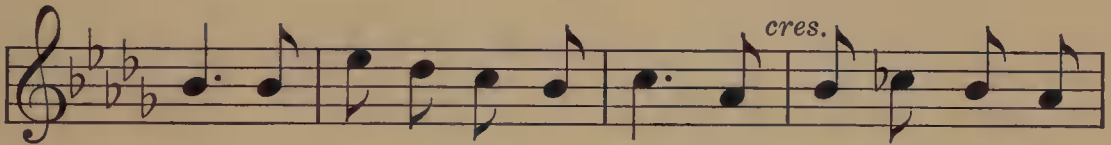
MARY STRAWN VERNON



1. Oh, you may choose the dark blue sea,
2. I on - ly have to plow and hoe,



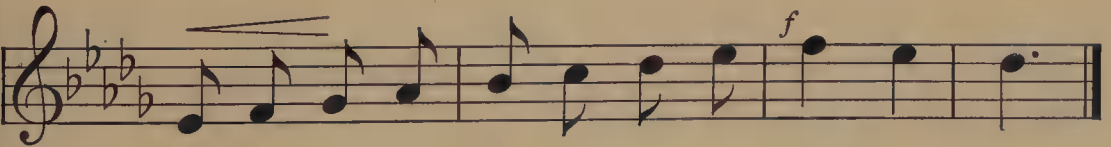
Life on the brown old earth for me! On - ly let me
On - ly the gold - en seed to sow, Keep the weeds a -



own a lit - tle farm a - lone, Oh, let me have a
way with pa - tient care each day. When small green leaves be -



spade and plow; Wait and watch till I show you how
gin to show, All so fresh in a live - ly row,



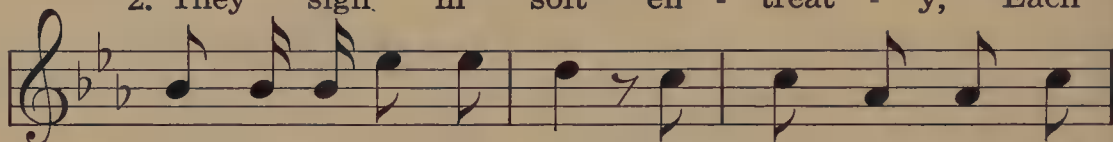
This be - nign and fer - tile earth will work for me!
Then the won - der - work - ing earth will make them grow.

HEINRICH HEINE, Translated

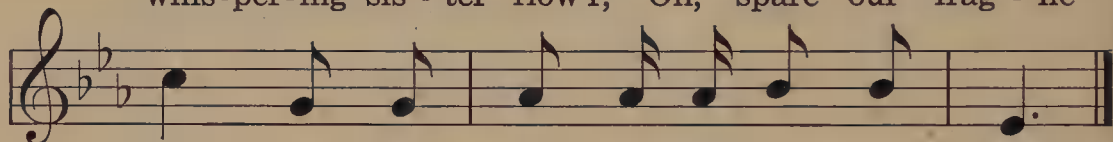
ROBERT SCHUMANN

*Allegretto**mf*

1. On sun - ny sum - mer morn - ings I
 2. They sigh in soft en - treat - y, Each



walk in the gar - den way Where flow'r-eyes, deep and
 whis-per-ing sis - ter flow'r, "Oh, spare our frag - ile

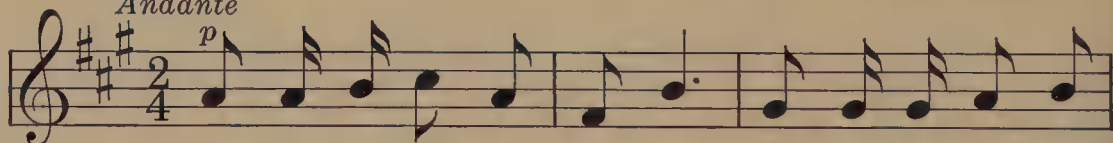


dew - y, Be - hold me with sweet dis - may.
 beau - ty That blooms but a sum - mer hour!"

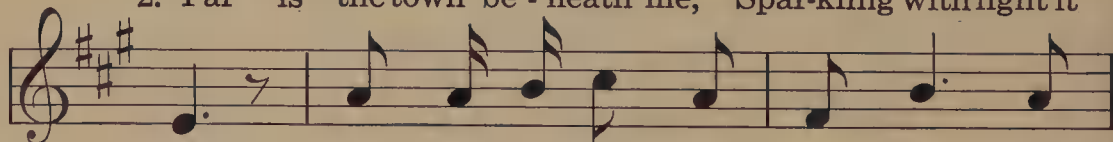
REFLECTIONS

T. H. MACCRADY

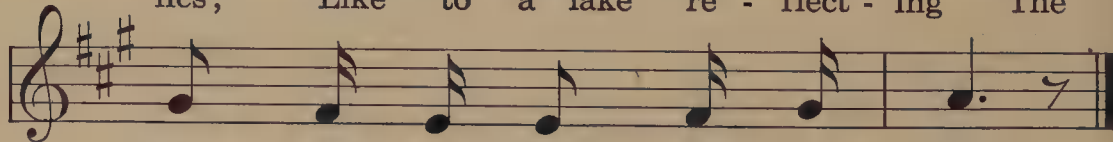
WOLFGANG AMADEUS MOZART

*Andante**p*

1. Here on the hill-top lone - ly Dark - ly de-scends the
 2. Far is the town be - neath me, Spar-king with light it



night, While in the skies a - bove me Are
 lies; Like to a lake re - flect - ing The



mil - lions of stars shin - ing bright.
 star - light - ed vault of the skies.

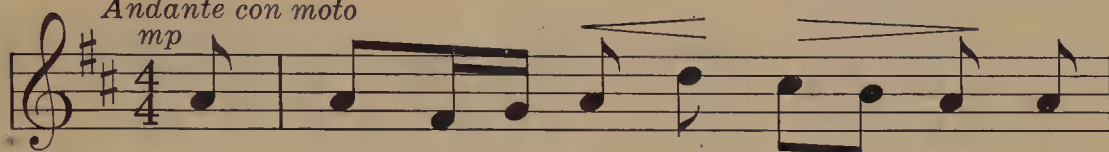
MY HEART EVER FAITHFUL

131

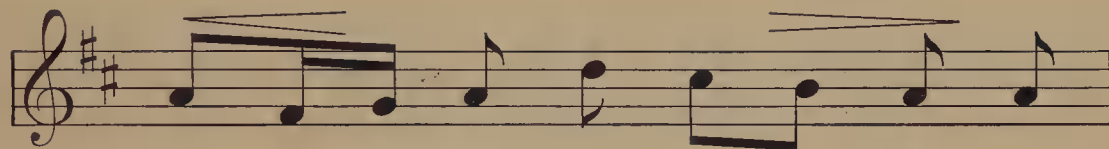
JOHN SEBASTIAN BACH

Andante con moto

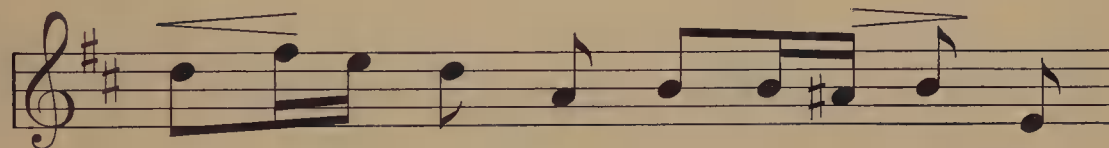
mp



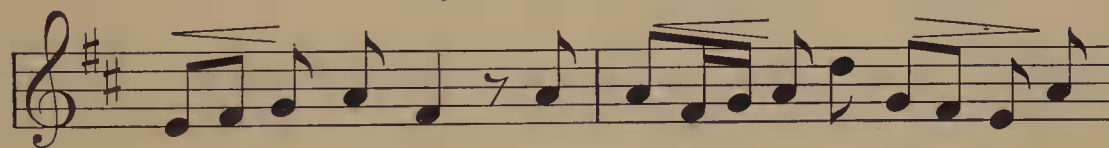
My heart . . ev - er faith - ful, sing



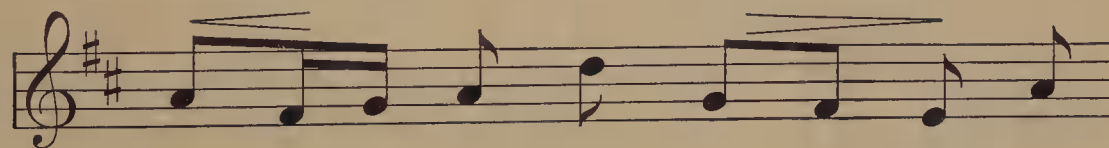
prais - - es, be joy - - ful, Sing



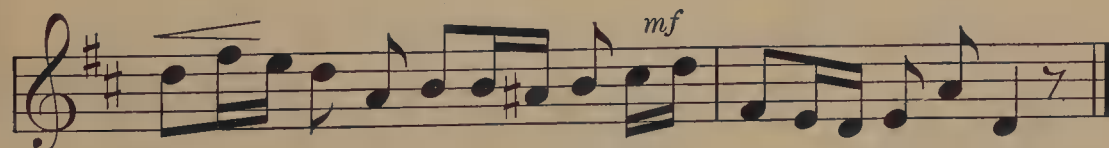
. prais - - es, be joy - - ful, Thy



Fa - ther is near; My heart . ev - er faith - ful, Sing



prais - - es, be joy - - ful, Sing



prais - es, be joy - - ful, Thy Fa - ther is near.

THE RACE

ROBERT BRIGHAM
Con spirito
mp

STANLEY AVERY

1. Pull a - way, pull a-way Past the ea - ger · folk
2. Pull a - way, pull a-way Where the wil - lows lean

The first system of music is in treble clef, key of D major (two sharps), and 4/4 time. It begins with a half rest, followed by a quarter note D, a quarter note E, a half note F#, and a half note G. This is followed by a measure with two quarter rests, then a quarter note A, a quarter note B, a half note C#, and a half note D. The system ends with a quarter note E, a quarter note F#, a half note G, and a half note A.

While our oars keep time to - geth - er, stroke on stroke;
O'er the bath - ing pool be - low their leaf - y screen;

The second system of music is in treble clef, key of D major, and 4/4 time. It begins with a quarter note D, a quarter note E, a half note F#, and a half note G. This is followed by a quarter note A, a quarter note B, a half note C#, and a half note D. The system ends with a quarter note E, a quarter note F#, a half note G, and a half note A.

Pull a - way, pull a-way Down the riv - er · clear, Fast and
Pull a - way, pull a-way Through the cheer - ful din To the

The third system of music is in treble clef, key of D major, and 4/4 time. It begins with a quarter note D, a quarter note E, a half note F#, and a half note G. This is followed by a quarter note A, a quarter note B, a half note C#, and a half note D. The system ends with a quarter note E, a quarter note F#, a half note G, and a half note A. The word "cres." is written above the final measure.

fast - er speed while all the peo - ple cheer.
fly - ing flag, and may the best man win.

THE EXILES

LOUISE STICKNEY

FRANCES RITTENHOUSE

Adagio
mp

1. Far a - way, far a - way Sounds the pip - er's
2. Far a - way, far a - way O - ver end - less

mel - an - chol - y lay. How it wails un - der the
wa - ters wide and gray, High - land hearts com - fort may

lis-t'ningsky! Rocks a - round an - swer the mourn - ful cry.
find a - gain, Pip - ing clear, pip - ing the high - land strain;

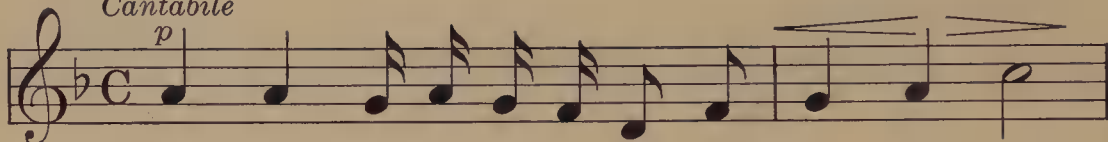
Fare ye well, O highlands of our yearn - ing; We de - part with
Greet - ing you o'er mountains and o'er o - cean, Pour - ing forth our

no re - turn - ing. Fare ye well, fare ye well.
long - de - vo - tion. Fare ye well, fare ye well.

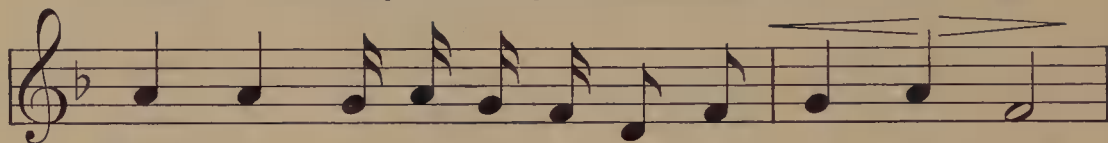
WHEN NIGHT IS FALLING

MARIE CONDÉ
Cantabile

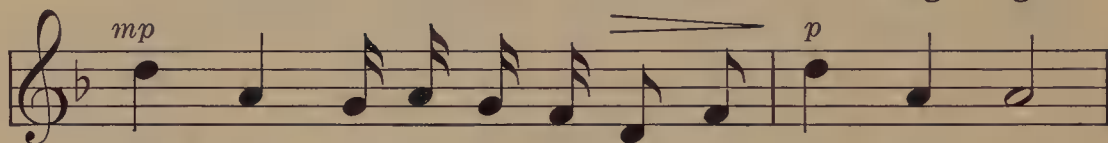
ARTHUR TARGETT



1. Slum - ber while the night is fall - ing, slum - ber now!
 2. Palm tree sways a - bove your slum - ber where you lie,



Hark! the o - ri - ole is call - ing from the bough.
 Al - mond flow'r's that none can num - ber breath - ing nigh.



Oh, how gen - tly I en - fold you, sing - ing low!
 Stars with sil - ver glo - ry stream - ing lure you on,



Would that I could ev - er hold you, e - ven so!
 Off where love - ly lands of dream - ing long have shone.



Slum - ber while the night is fall - ing, slum - ber, dear,
 But when morn - ing light is burn - ing o'er the sea,



While the o - ri - ole is call - ing soft and clear.
 Dear one, you will be re - turn - ing home to me.

RAINBOW COLORS

135

M. LOUISE BAUM

MARY TURNER SALTER

Con grazia
mp

1. O - ver the mead - ow, mist - y pale, The
2. Sud - den - ly comes a sun - ny sheen, And

rain - falls sil - ver gray; . . The
arch - ing o - ver - head . . Are

cres.

slant - ing lines are a lac - y veil Where
vio - let, in - di - go, blue, . and green, With

dim.

once the sum-merland lay. . . From hedge and copse flow
yel - low, or - ange, and red. . . A rain - bow new of

mf

di - a - mond drops In riv - u - lets round a -
col - or - ing true, With viv - id and love - ly

bout; . . I fear that un - less . the
stain, . . Is here to re - store . each

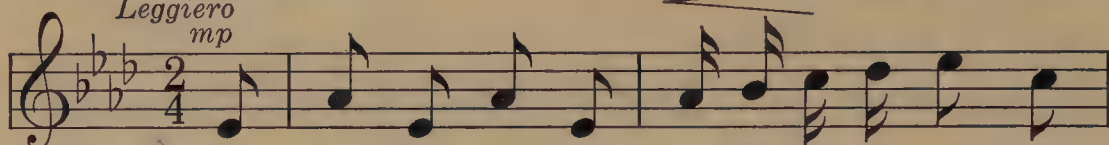
dim.

del - uge stops, The col - ors will all . wash out. .
tint . and hue Washed out by the rush - ing rain. .

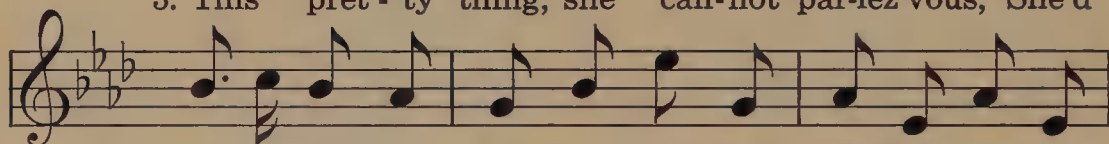
LA BELLE DEMOISELLE

ABBIE FARWELL BROWN

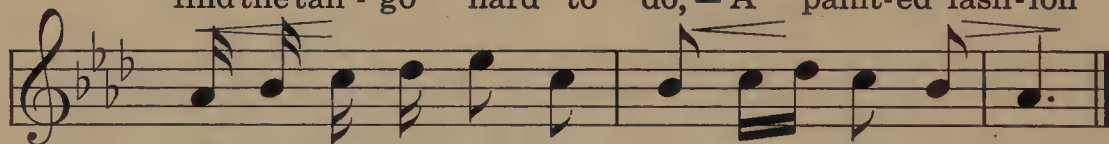
FRENCH FOLK TUNE

Leggiero
mp

1. The pret - ty, pret - ty, pret - ty dem - oi - selle! Of
 2. Her dim - pled cheeks are rud - dy like a rose, She
 3. This pret - ty thing, she can - not "par - lez vous," She'd



all the place she is the belle; She has a form with -
 has a ti - ny tilt - ed nose. Her hid - denteeth are
 find the tan - go hard to do, - A paint - ed fash - ion



out a par - al - lel, And comes from Par - is town!
 pearl - y, I sup - pose; And oh! her - Par - is gown!
 dum - my, "en - tre nous," Of wood from sole to crown!

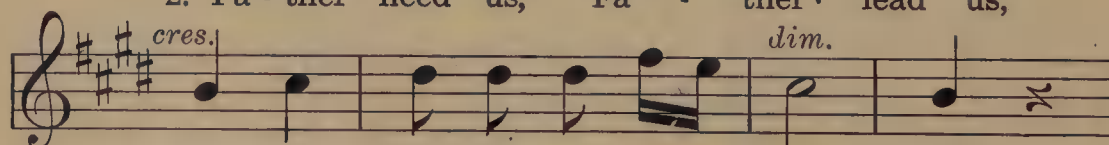
PRAYER

Translated

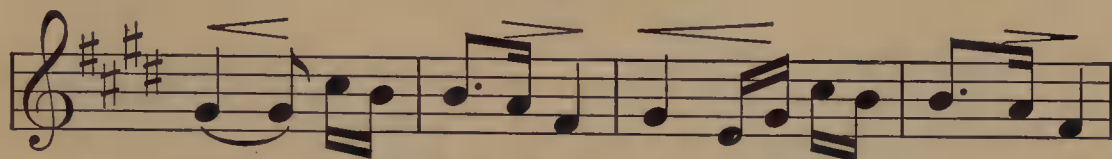
CARL M. VON WEBER

Adagio
p

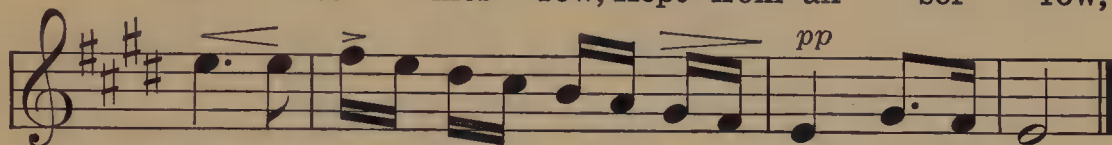
1. Day is go - ing, Shad - ows - grow - ing,
 2. Fa - ther heed us, Fa - ther - lead us,



Hearts in prayer to God out - flow - ing;
 With Thy Bread of Life oh, - feed us;



Star - light splen - dor, Faith - ful - and ten - der,
So - to - mor - row, Kept from all - sor - row,

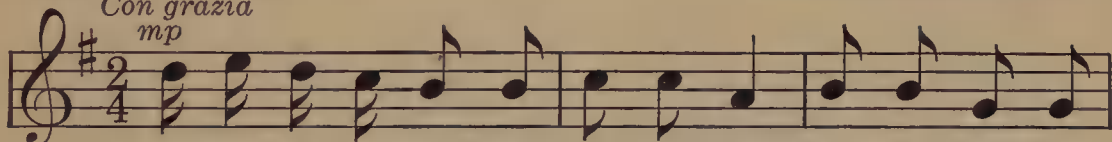


Shows in an - sw'ring beau - ty ev - 'ry - where.
Shall be joy - ful - through Thy love and - care.

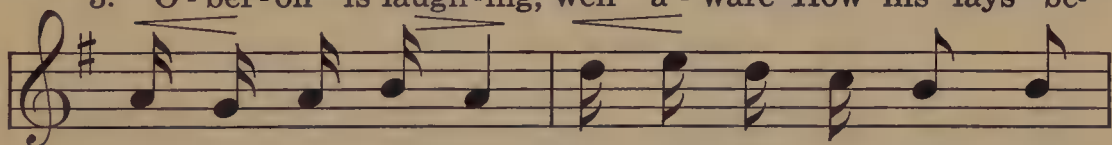
A MIDSUMMER NIGHT'S DREAM

M. LOUISE BAUM

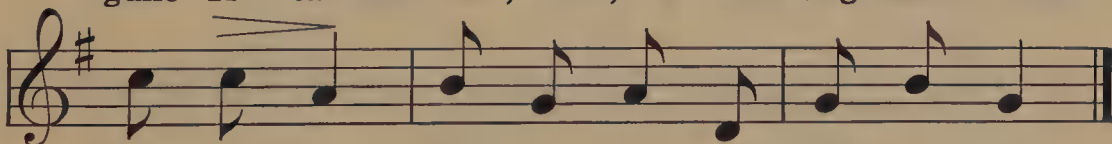
FELIX MENDELSSOHN

Con grazia
mp

1. All up - on a moon - lit sum - mer night, El - fin Puck, a
2. When she finds a mon - ster bray - ing near, Fair - y Queen cries,
3. O - ber - on is laugh - ing, well a - ware How his fays be



mad and mer - ry wight, Scat - ters o'er the sleep - ing
"You en - chant my ear!" Leads him through the woods by
guile Ti - ta - nia fair; She, a - wak - ing soon with



Fair - y Queen Mag - ic juic - es, quite un - seen.
chains of flow'rs, Feeds him hon - ey - dew in show'rs.
clear - er eyes, Views poor Nick in sore sur - prise.

SONGS OF SWEDEN

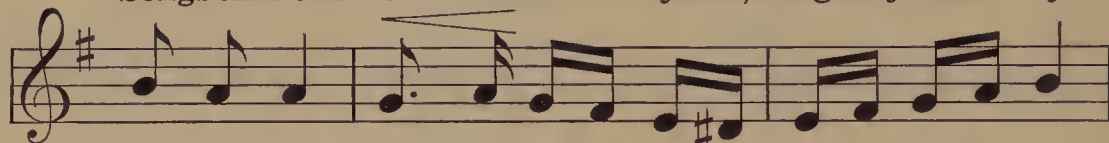
DALECARLIAN MARCH

English Version by
LOUISE STICKNEY

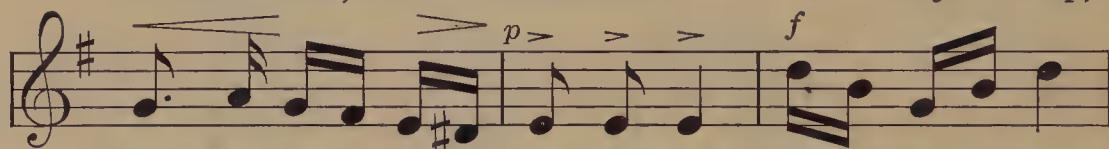
SCANDINAVIAN FOLK SONG



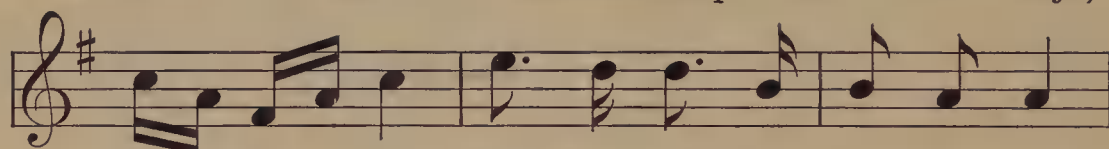
1. Swedes are al - ways war - riors bold, Stout of heart since
2. Songs that call a - cross the years, Songsthy shad - y



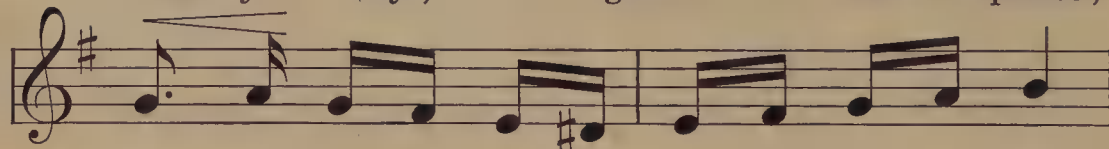
time un - told; Youth - ful vig - or . stirs . each . arm,
wood - land hears, Rush like streams in . val - leys . deep,



Strong to fend their land from harm. Eyes . bright blue,
Croon like brooks where mead - ows sleep. Dear . old . days,



clear . and . true, Gaze on val - leys fair to view;
sweet your . lays, Mov - ing hearts to tears or praise;



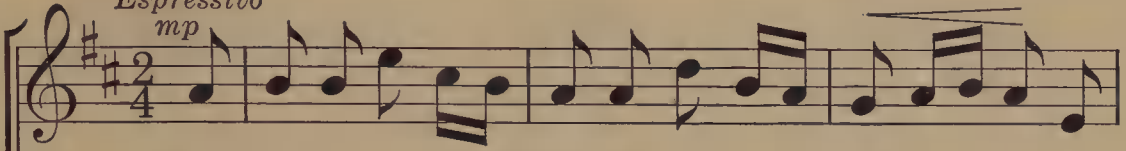
North - ern land . of . might . and . mirth,
No - ble songs . of . Swe - den's . past,



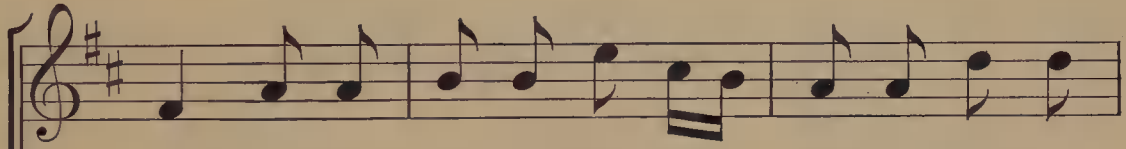
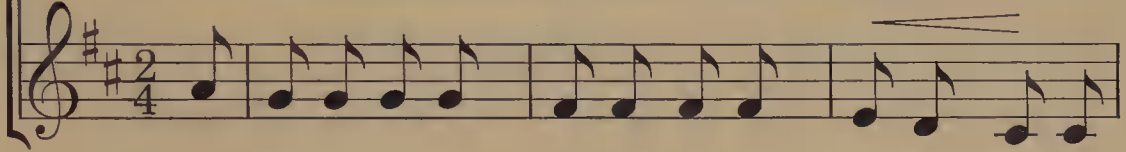
All must love . thy . friend - ly hearth.
Swedes will sing . while . time shall last.

JOHN REED
Espressivo
mp

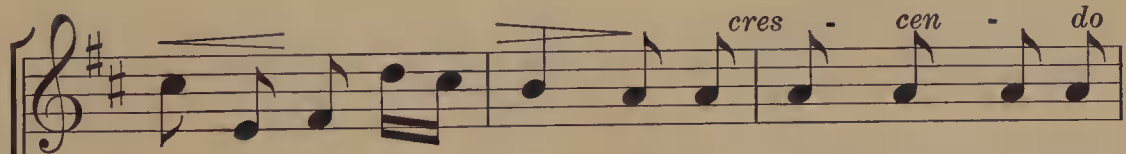
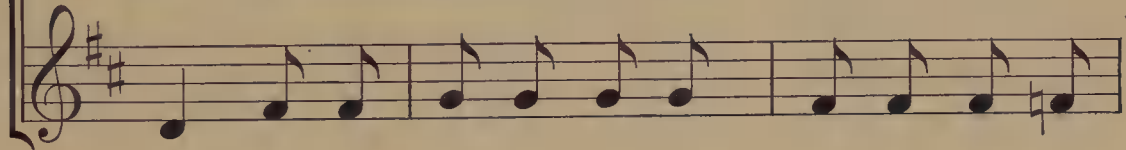
MARY ROOT KERN



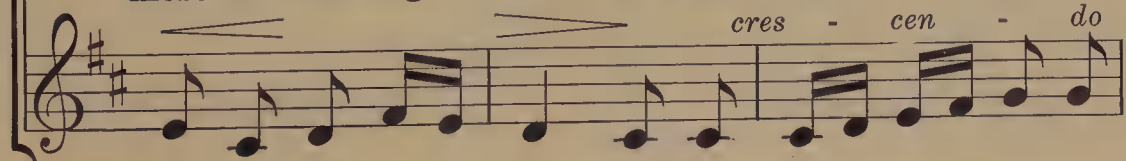
1. The New Year o - pens, snow - y bright, A - book that has no
2. To fill the days, next month will bring Two names de - serv - ing

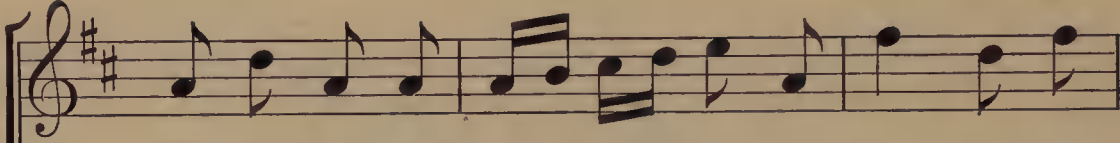


word - ing; And well we know these pag - es white Are
glo - ry; And March will scrib - ble - news of spring, A

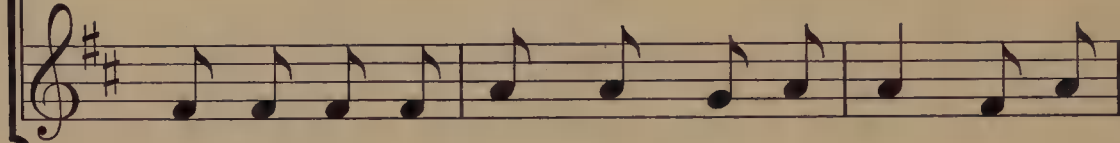
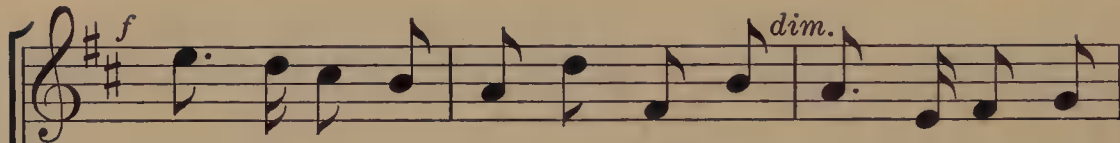


here for our re - cord - ing. Each leaf new - turned with
most en - tranc - ing - sto - ry. June dips a pen in

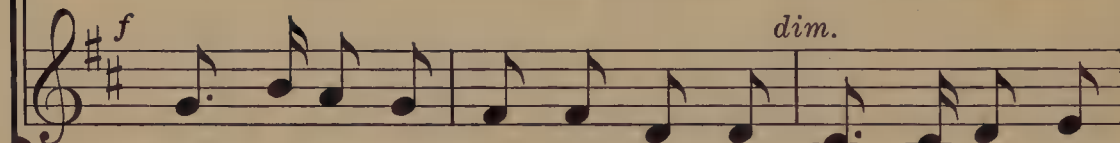
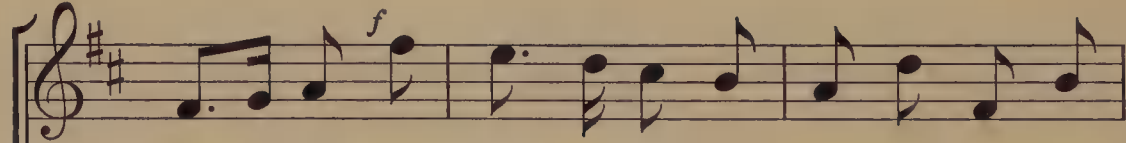





joys will throng That win - ter - days are bring - ing; Let's
 ■ - ure clear, The pag - es - wid - er fling - ing; As

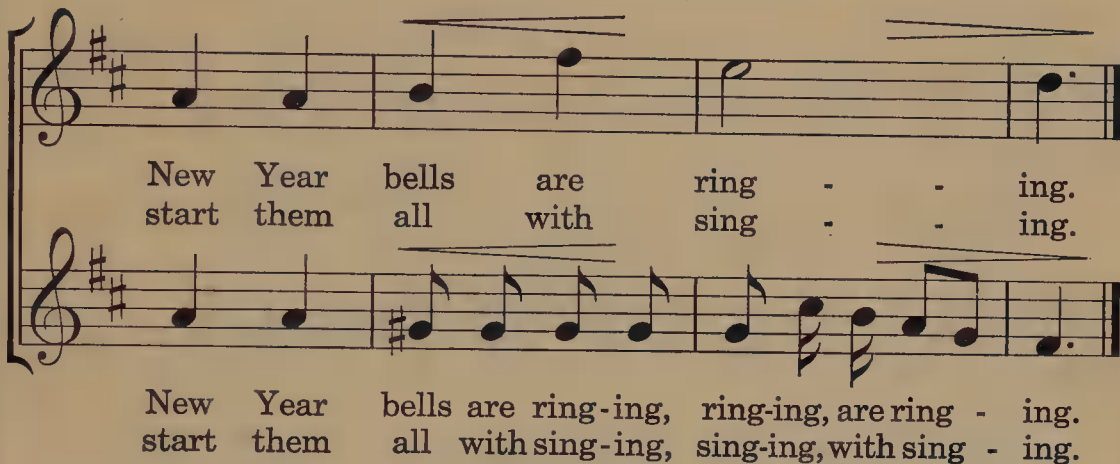



start the rec - ord now with song While New Year bells are
 ev - 'ry day be - gins a year, Let's start them all with

ring - ing; Let's start the rec - ord now with song While
 sing - ing! Yes, ev - 'ry day be - gins ■ year; Let's





New Year bells are ring - ing.
start them all with sing - ing.

New Year bells are ring-ing, ring-ing, are ring - ing.
start them all with sing-ing, sing-ing, with sing - ing.

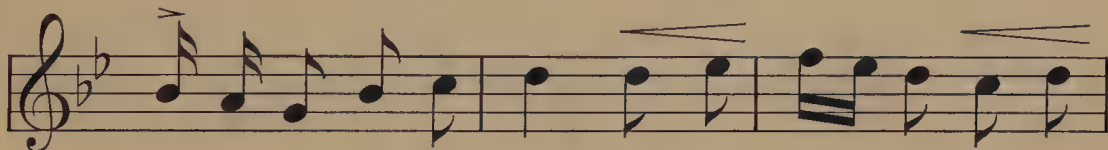
A SONG OF THE COLD

MARY STANHOPE

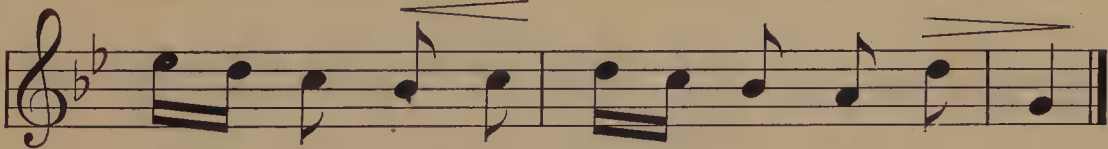
CHARLES CAMILLE SAINT-SAËNS

*Energico**mf*

1. 'Mid the shud-der-ing win - ter dark Roads turn
2. Out of threat-en-ing skies that frown Snow comes



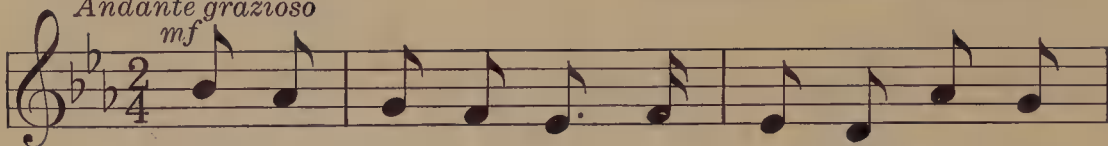
i - ci - er, trees are stark, Frost is bold - er, win - ter
stead-i - ly driv-ing down; Sharp and sting-ing, fine and



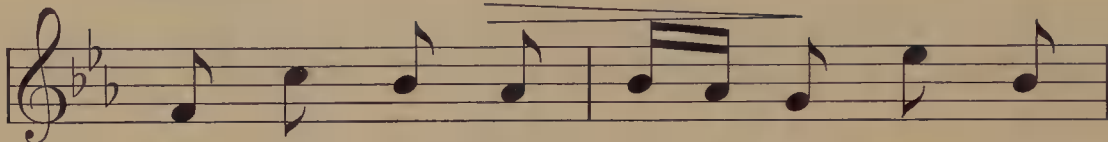
old - er, Dawn is cold - er than the night.
ching - ing, Snow is fling - ing star-dust white.

LOUISE STICKNEY
Andante grazioso

WOLFGANG AMADEUS MOZART



1. Friends are they who care to chide you, When you
2. Friends may share our rar - est treas - ure, Come or



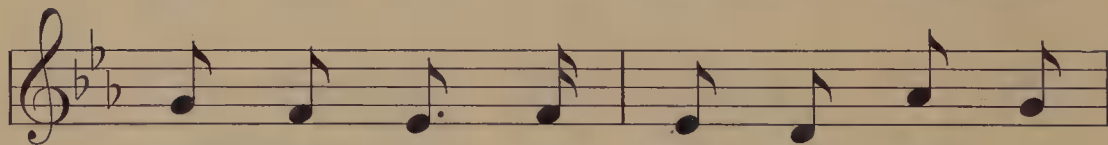
need it dare de - ride - you, Tease you,
go at their good pleas - ure, Praise ac -



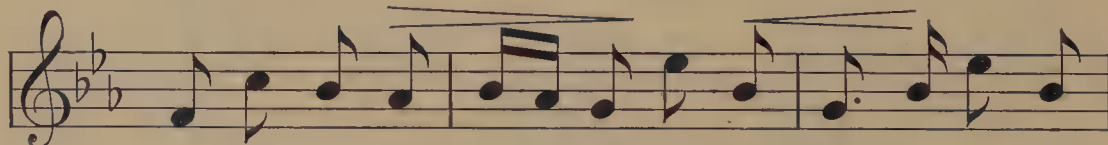
too, but love you true; A friend's a
cord with - out a word, — That friend is



friend, what - ev - er you may do. Friends are
best who - seen is sel - dom heard. Friend - ship



friends though for - tunes fail you, Trust - y
stays though years have part - ed; Friend - ship



still, what - e'er as - sail - you; Do your part and give your
finds the loy - al - heart - ed; Gives, not lends, and nev - er



heart, To be a friend is the fin - est art.
ends, — No gift more cher - ished than faith - ful friends.

FOR CHRISTMAS DAY

English Version by

JOHN REED

PETER CORNELIUS

Allegro moderato

mf

1. Oh, Christ - mas Day has come a - gain; It
2. Oh, Christ - mas means no self - ish joys, It

cres.

brings all peace and joy to men. Re -
means not on - ly games and toys But

mem-b'ring our neighbor's need, We keep Christmas in-deed.
broth - er - ly kind-ness shown To all, and to our own.

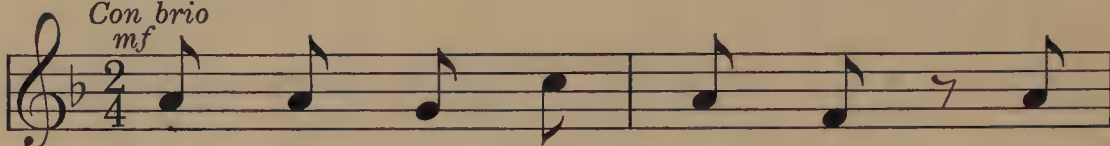
OWEN GLENDOWER

After the Welsh by
M. LOUISE BAUM

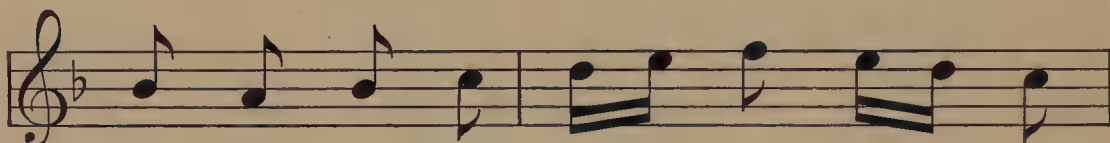
WELSH FOLK SONG

Con brio

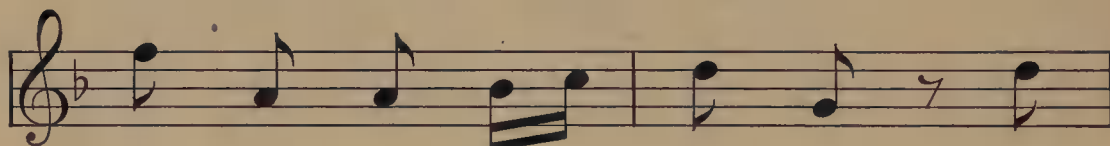
mf



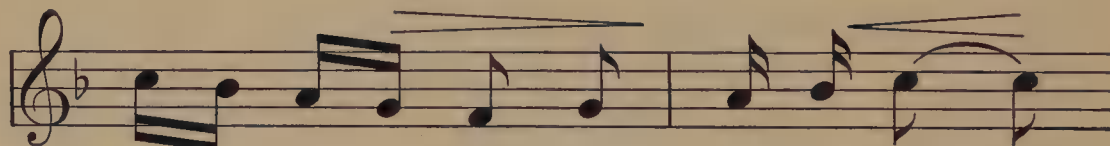
1. Cam - bria's no - ble chief - tain Is
2. Cam - bria's no - ble chief - tain Has
3. Cam - bria's no - ble chief - tain Doth



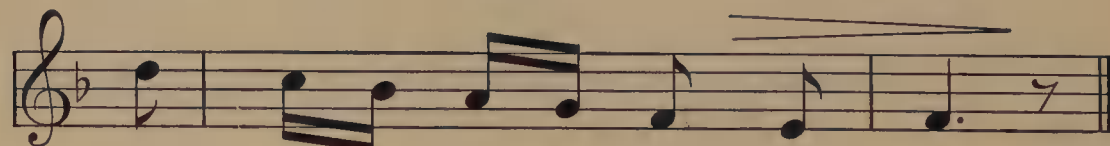
lord of glens where Snow - don's tow'r - ing,
cas - tles by his rush - ing riv - er,
rule his clans with right - and rea - son;



For - est haunts em - bow'r - ing The
Halls where harp strings quiv - er With
Sound or sign of . . trea - son Shall



ant - lered . herd of fal - low deer, . .
praise of . . Cam - bria ev - er dear, . .
great . Glen - dow - er nev - er hear . .



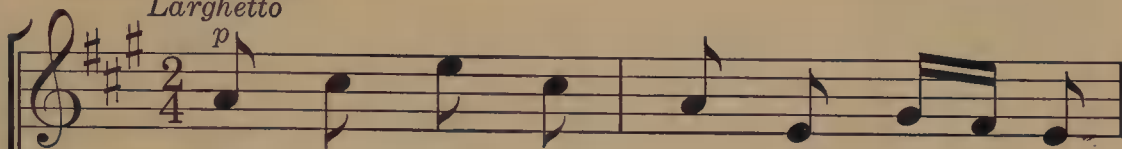
Or pools . where . her - ons be.
Our coun - try . wild and free.
A - long . the . banks of Dee.

SWEET THE ANGELUS IS RINGING

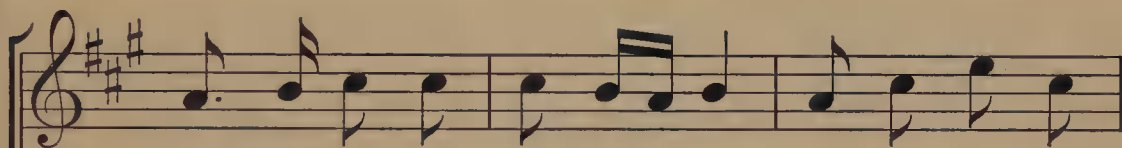
145

FREDERICK ENOCH
Larghetto

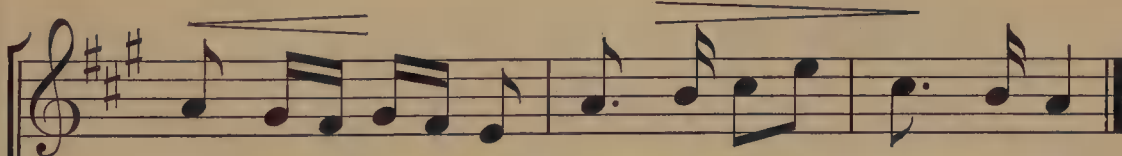
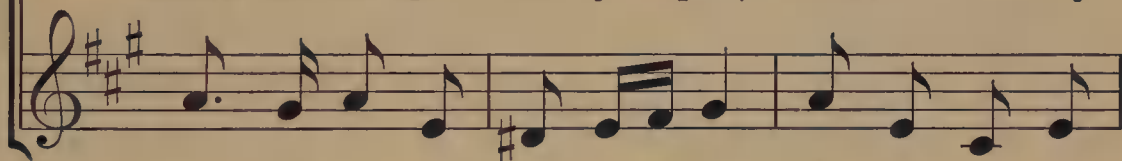
HENRY SMART



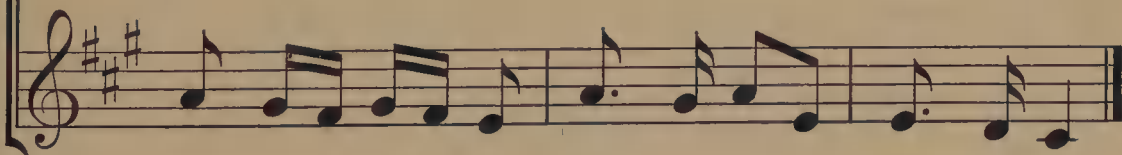
1. Sweet the An - ge - lus is ring - ing
2. Vil - lage lamps with cheer - y ra - diance



O'er the riv - er, up the dell; Peace and rest to
Break the twi-light's mist - y spell; Hearth and home may



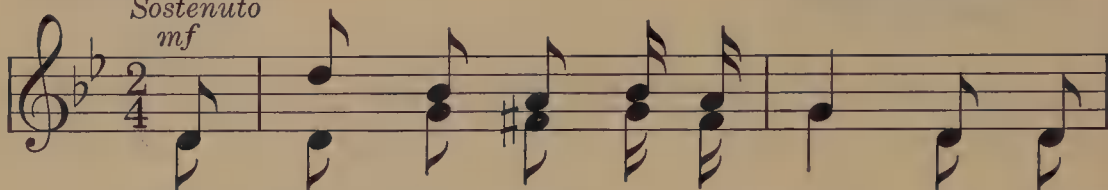
la - bor - bring-ing, Chimes the bell, • chimes the bell.
rest se - cure - ly; Chimes the bell, • chimes the bell.



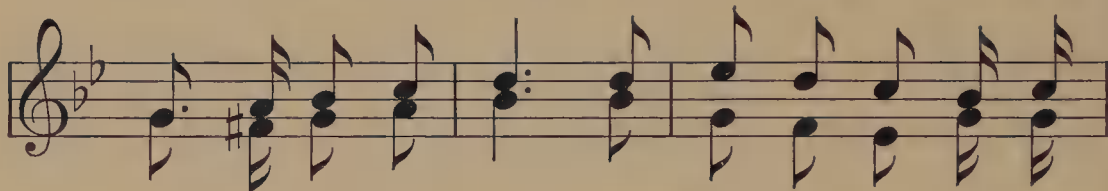
BRIDGING THE ANDES

MARY STANHOPE

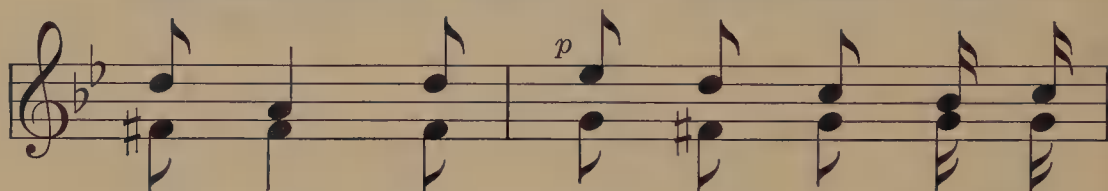
FELIX MENDELSSOHN



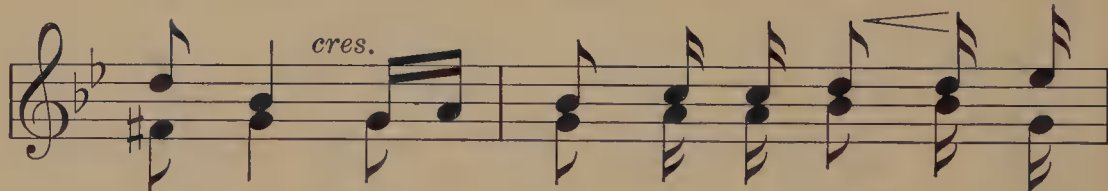
1. The road that bridg - es the An - des O'er
2. The tres - tle bold - ly is cling - ing, With



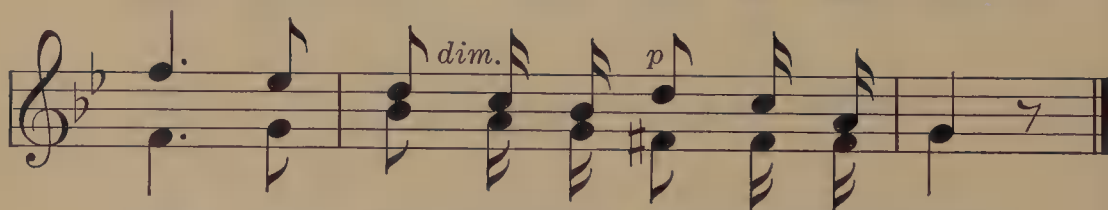
moun - tain pass and gorge O - beys the law that was
grip - ping claws of steel, To slopes where In - cas went



spo - ken When wood - land si - lence was
slid - ing O'er gulfs on vine ca - ble



bro - ken By - clam - or of fur - nace and
rid - ing; Do - min - ion of rail and of



forge, In far north-ern re - gions that flamed.
wheel, The pride of the An - des has tamed.

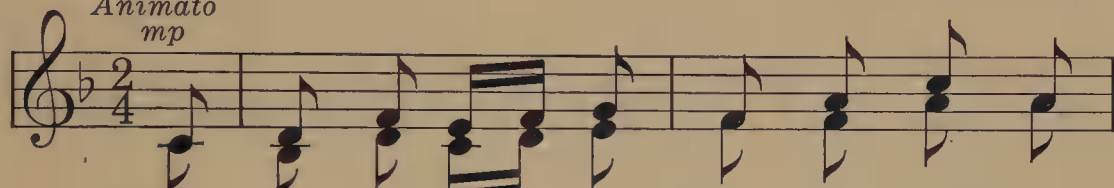
THANKSGIVING DAY

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ALICE BARD

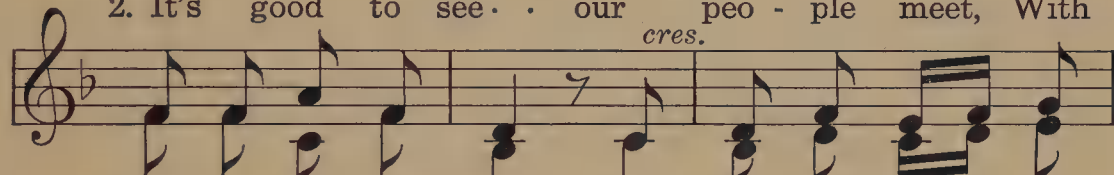
*Animato
mp*

WELSH FOLK TUNE

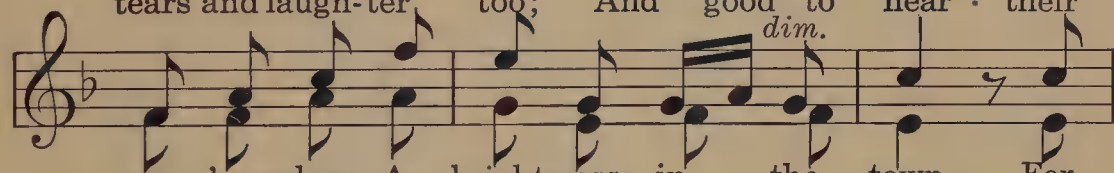


1. No - vem - ber dawn . is dark and cold, No -

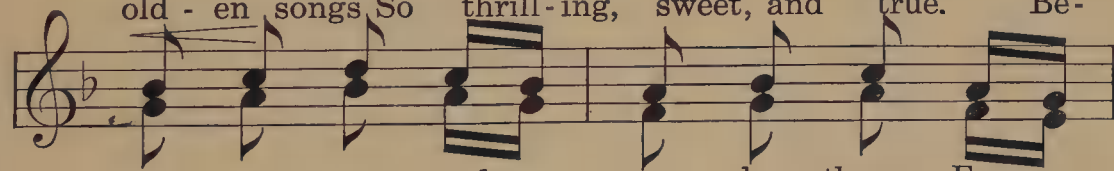
2. It's good to see . . our peo - ple meet, With



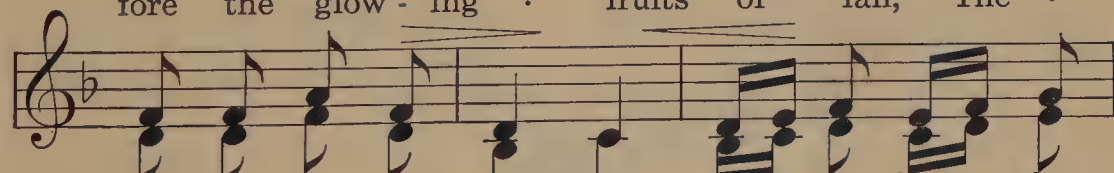
vem - ber fields are brown; But there's a glo - ry
tears and laugh - ter too; And good to hear - their



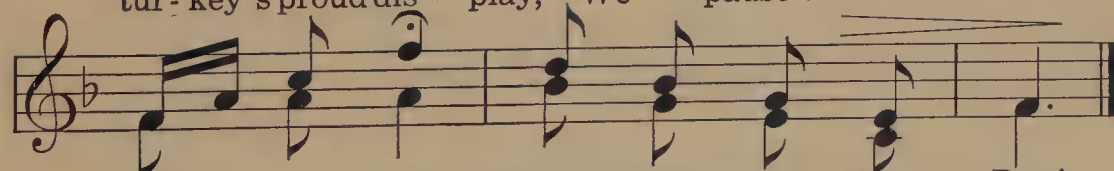
ev - 'ry - where, A bright - ness in . the town. For
old - en songs So thrill - ing, sweet, and true. Be -



cous - ins, aunts, and . un - cles throng From .
fore the glow - ing . fruits of fall, The .



plac - es far a - way; They've come to help . the
tur - key's proud dis - play, We pause and thank the



fun . a - long, — Glad Thanks - giv - ing Day!
Lord . of all, — Blest Thanks - giv - ing Day!

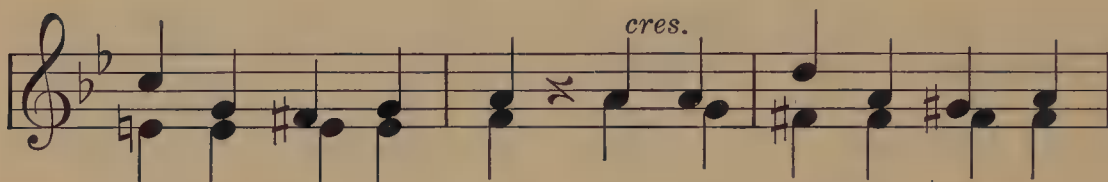
LADY MAY

HERBERT RANDALL

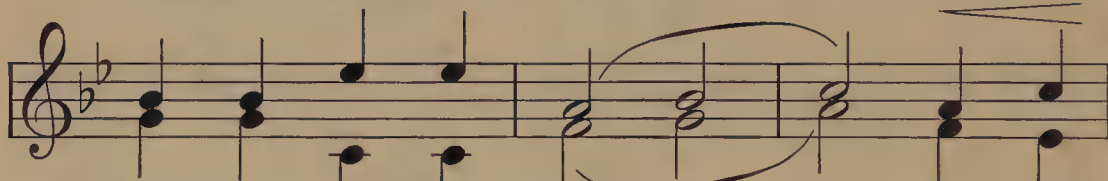
MARY STRAWN VERNON

Con moto
p

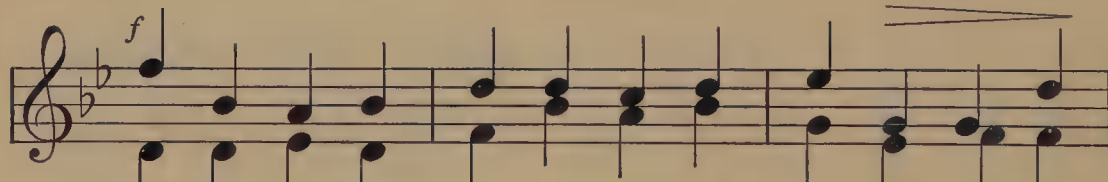
1. You will know her by her bon - net with the
 2. You can tell her when you see her by her



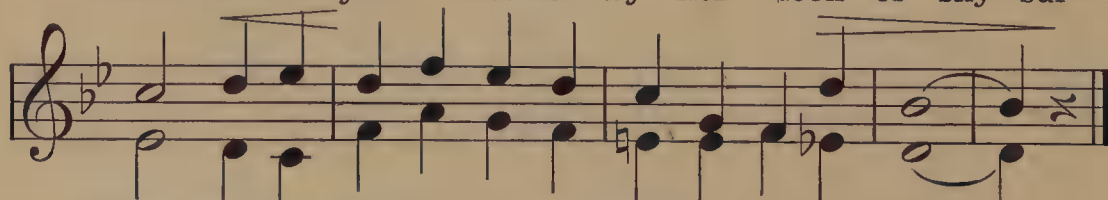
strings a - blow - ing out, And the li - lacs she is
 blue and laugh - ing eyes, And the trail of joy be -



wear - ing in her hair. . . . You will
 hind her all the way. . . . You will



know her by the sun - shine she is spread - ing all a -
 know her when you meet her by her look of shy sur -



bout, And her whis - tle in the birch - es o - ver there. .
 prise, And, oh, bless your heart! Why how - dy! La - dy May. .

WINTER WOODS

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ABBIE FARWELL BROWN

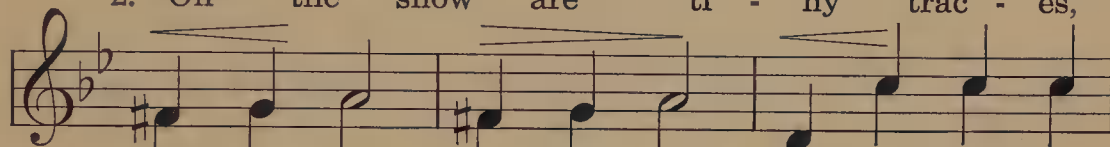
STANLEY WESTON

Cantabile
mp



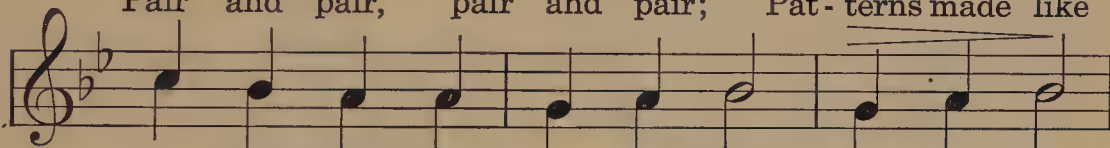
1. Win - ter lays a quilt of white - ness

2. On the snow are ti - ny trac - es,



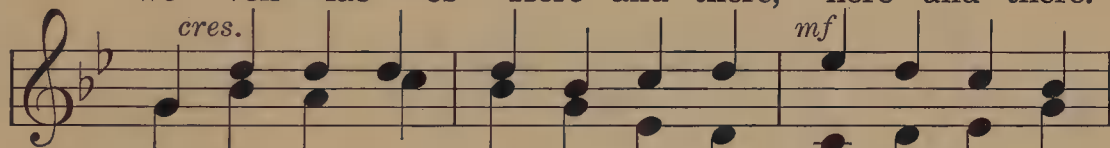
O'er the ground, o'er the ground; Si - lence broods up -

Pair and pair, pair and pair; Pat - terns made like



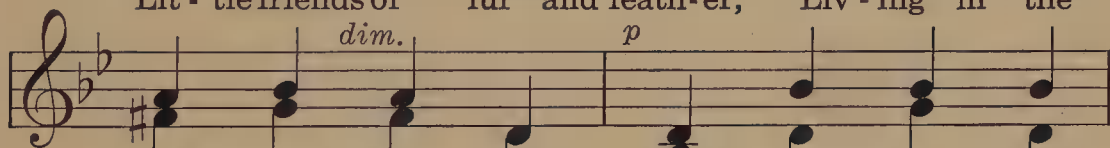
on the bright-ness; Not a sound, not a sound!

wo - ven lac - es Here and there, here and there.



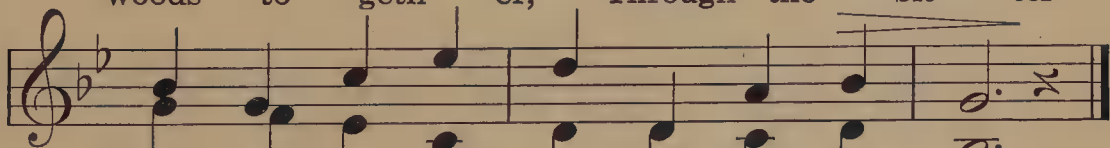
While the chill - y frost is creep - ing Lit - tle plants are

Lit - tle friends of fur and feath - er, Liv - ing in the



safe - ly sleep - ing; Ev - er - greens their

woods to - geth - er, Through the bit - ter



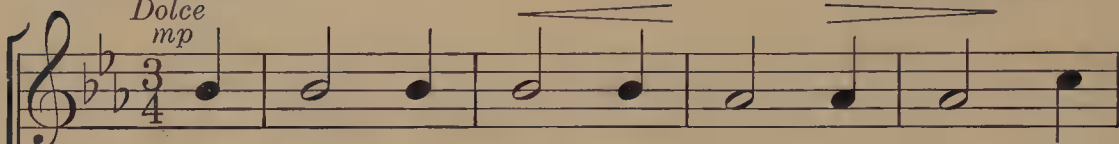
watch are keep - ing On the hills a - round.

win - ter weath - er Seek a scant - y fare.

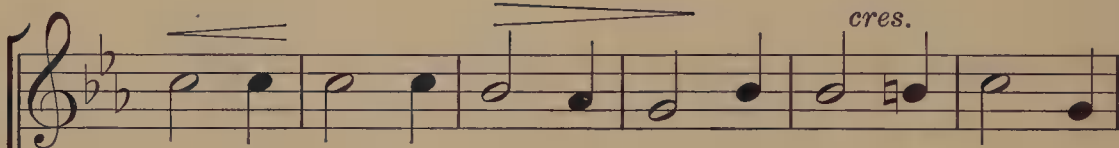
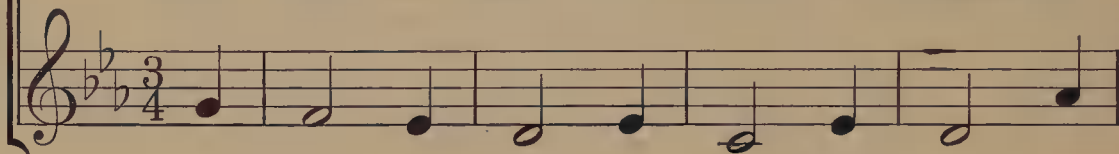
ABRAHAM LINCOLN

M. LOUISE BAUM

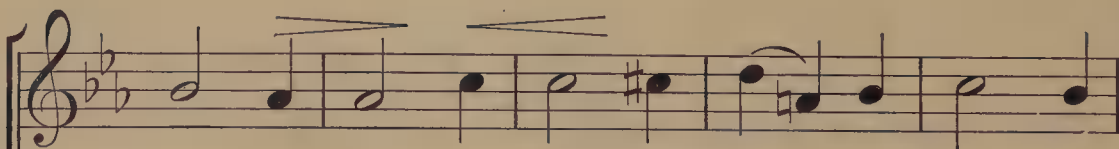
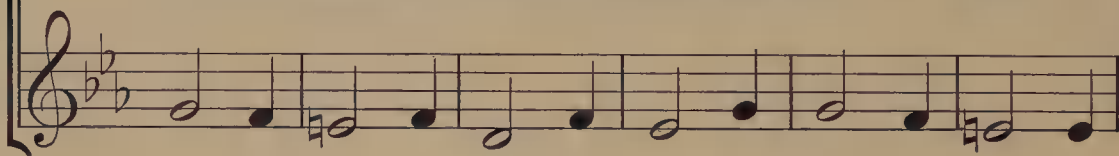
PAULINE MEYER

Dolce
mp

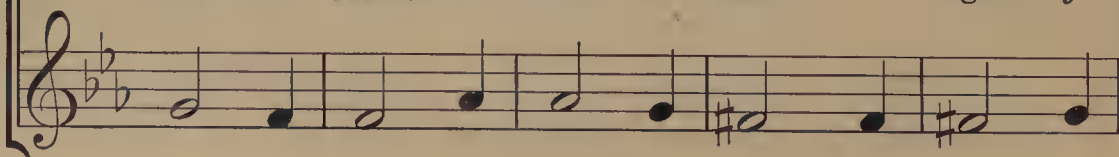
1. Be - side the San - ga - mon he lies, The
 2. By San - ga - mon, slow prai - rie stream, To-



man hu-mane, se-rene, and wise; A - mid the scenes he
 day the world re-nowned may dream Of one in sim - ple



loved so well, Con-tent with hum - ble folk to
 good - ness great, Who lived to save - a might - y



dwel; Friend to all, re - stor - ing those who
State. For his on - ly crown, a mar - tyr's

fell; In their hearts they have made him a throne. .
fate; It is Lin - coln, our loved and our own. . .

f

dim. *a tempo*

A SAILOR CHANTEY

ROBERT BRIGHAM

FRENCH FOLK TUNE

Leggiero
mp

1. "Gen - tle maid - en, fair and kind," Cry the
2. "We will give you rings and things," Cry the

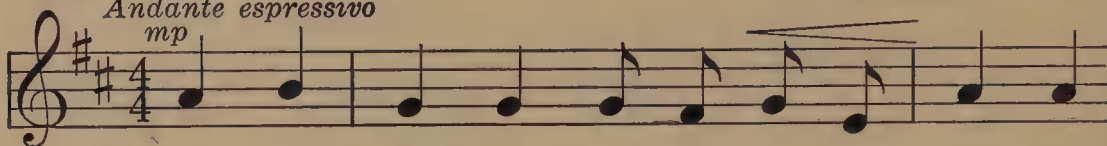
crew of the Sau - cy Sal - ly; "Can you
crew of the Sau - cy Sal - ly; "Then our

cakes and com-fits find For tea, here on the quay?"
boat will spread its wings, Free, free, leav-ing the quay!"

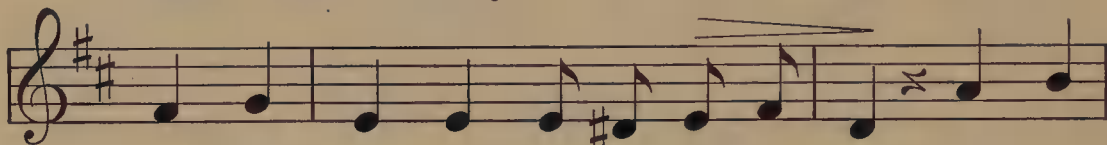
IN MY GARDEN

KATE FORMAN

EDUARDO MARZO

*Andante espressivo**mp*

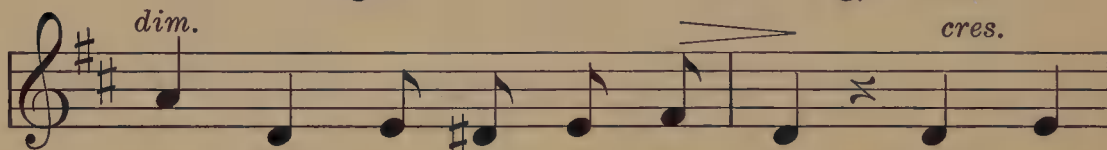
1. Oh, the flow - ers blow - ing in my gar - den,
 2. There are black - eyed Su - sans in my gar - den,



Lit - tle dai - sies low and li - lacs tall, Can I
 And I think I'd sure - ly like them best, But the



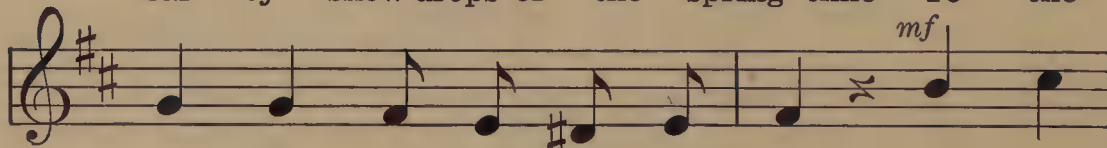
say which love - ly one is fair - est When I
 blue for - get - me - not is smil - ing, And the



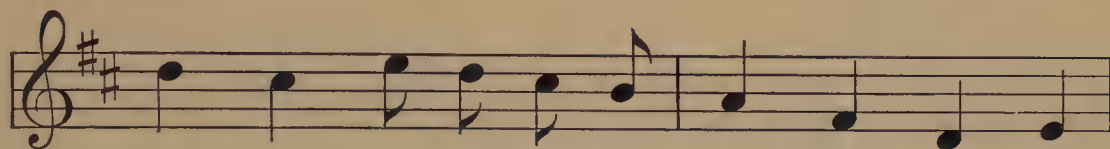
find such love - li - ness in all? Where the
 rose is queen of all the rest! From the



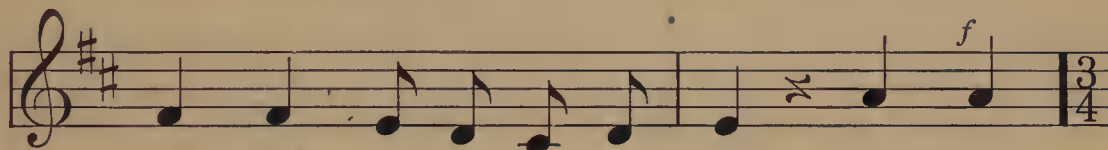
lark - spur lives in chang - ing sap - phire, And the
 ear - ly snow - drops of the spring - time To the



ros - y hol - ly - hock in red, There are
 gold - en - rod at au - tumn's glow, There are

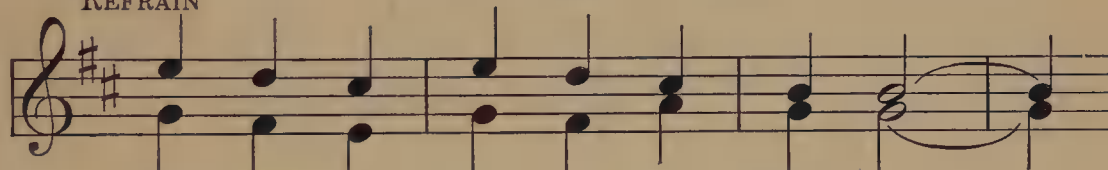


no sad scenes with-in my gar - den, On - ly
no sad scenes with-in my gar - den, But a

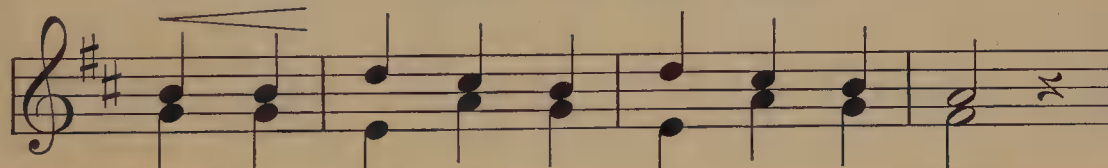


joy - ous blos-som-time in - stead. And when
world of hap - py things to know. And when

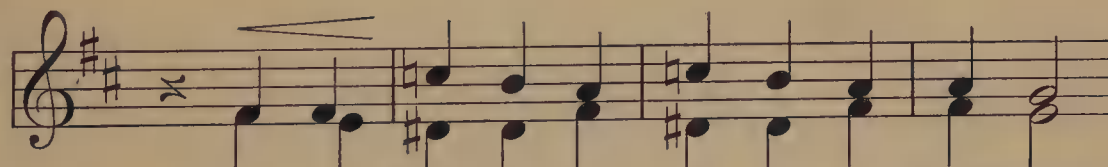
REFRAIN



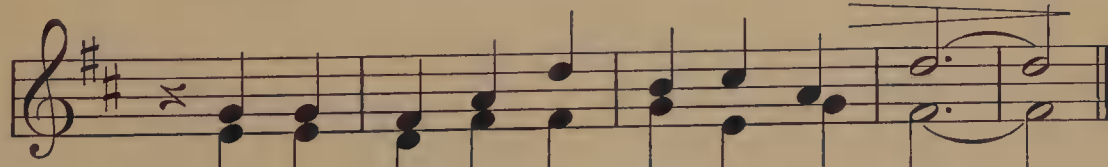
night walks a - broad in her beau - ty, .



And the moon-light in love - li - ness beams,



Then it looks like a land of en - chant-ment,



And it lies like a gar-den of dreams, .

THE ARMIES OF SPRING

M. LOUISE BAUM

CHARLES FONTEYN MANNEY

Con grazia
*mp**cres.*

1. Gay ar-mies in green With ban-ners are seen In -
 2. Their mot - to is mirth; En - list, wea - ry earth, With

*mp**cres.*

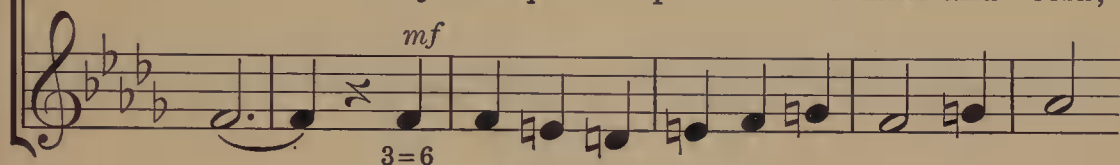
vad - ing the pas - tures bare; . They cap - ture the
 u - ni - form green or rose! . Be free from an -

cres.

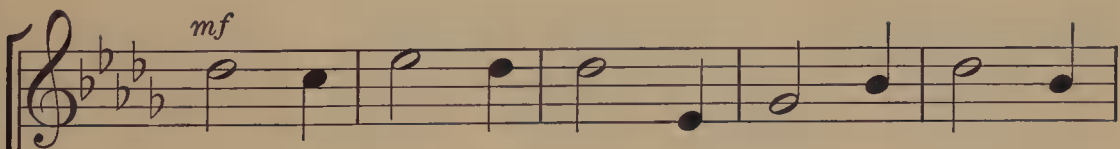
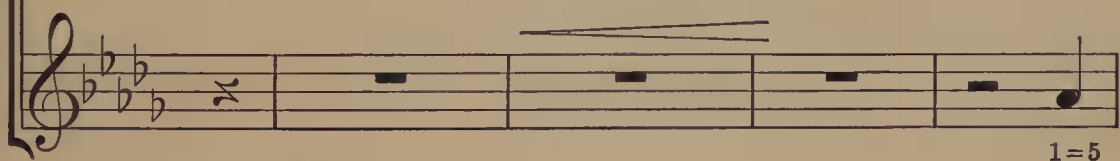
trees And flaunt on the breeze Their col - ors fresh and
 noy, Oh, drink of their joy! The sky's cup o - ver -



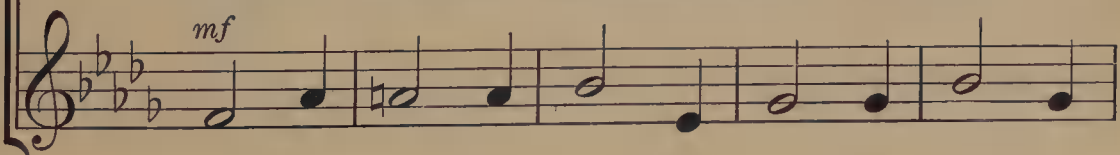
fair. . Com-mand-ed by blithe bob-o - link they rush,
flows. . They con-quer the pow'r of the dark and cold;



In - vest-ing the gar-den while or- chards flush; They
No heart can op - pose them, no shad - ow hold; They



place on guard the pip - ing thrush To hold the
flood the land with sun - shine gold, The gift of



land for Spring; . . They place on guard the
La - dy Spring; . . They flood the land with

1
pip - ing thrush To hold the land for Spring. .

2 *f* //
sun - shine gold, The gift . of La - dy Spring. .

OUR COUNTRY

157

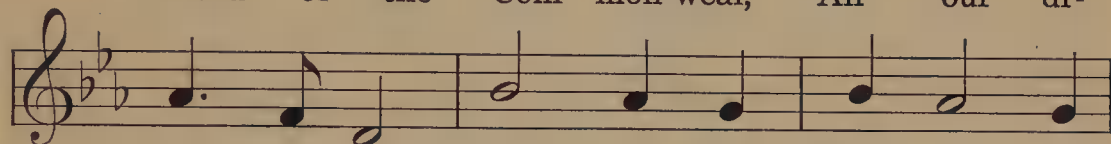
ABBIE FARWELL BROWN

CARRIE BULLARD

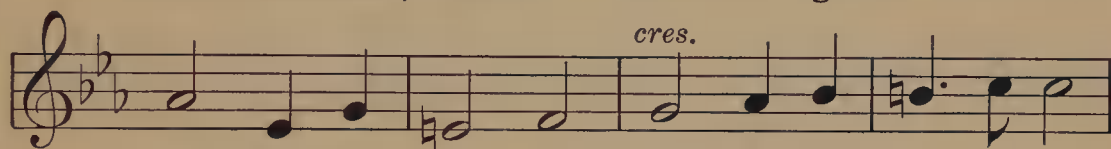
Maestoso
mf



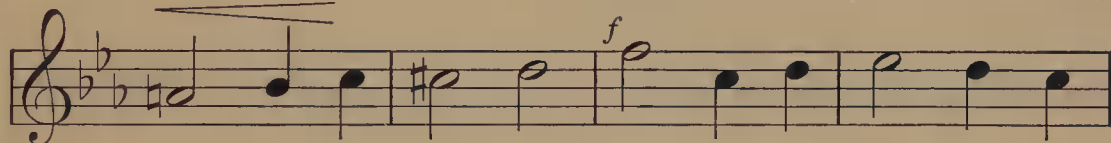
1. Lord of the Com - mon-weal, Teach us Thy
2. Lord of the Com - mon-weal, All our di-



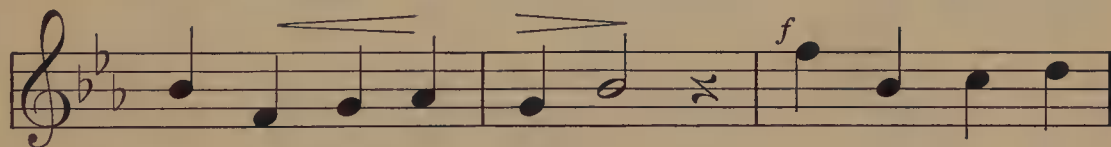
pow'r to feel; Take us and make us The
vi - sions heal; Ward us and guard us From



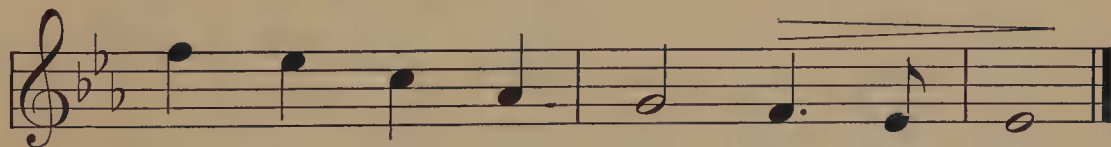
tools for Thy us - ing, Weld - ed in broth - er-hood,
forc - es of e - vil! Peace be the cor - ner-stone,



Hon - est in la - bor, Strong for the good and the
Love, love for - ev - er! Lord, Thou a - lone canst pre-



hon - or of our neigh - bor, Loy - al to the
serve us in en - deav - or, Loy - al to the

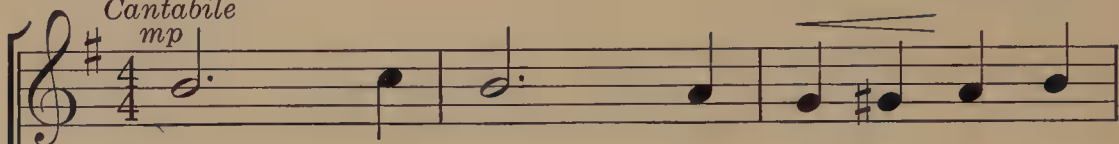


mot - to of our dear na - tive land.
mot - to of our dear na - tive land.

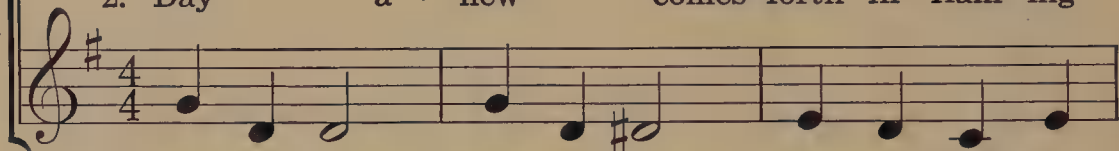
SENTINELS OF NIGHT

ELIZABETH NOXON

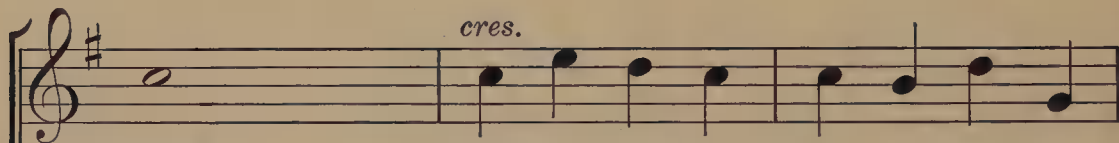
LAURETTA V. SWEESY

Cantabile
mp

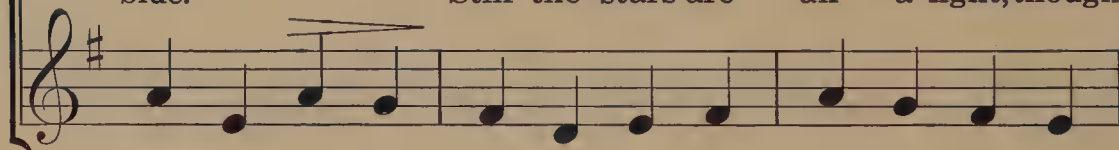
1. Clear and bright the sweet and dew - y
2. Day a - new comes forth in flam - ing



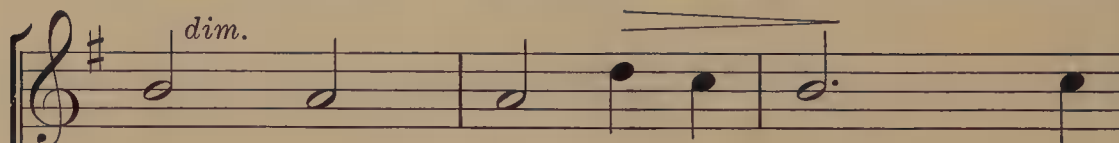
1. Clear and bright, clear and bright, sweet and dew - y
2. Day a - new, day a - new, forth in flam - ing



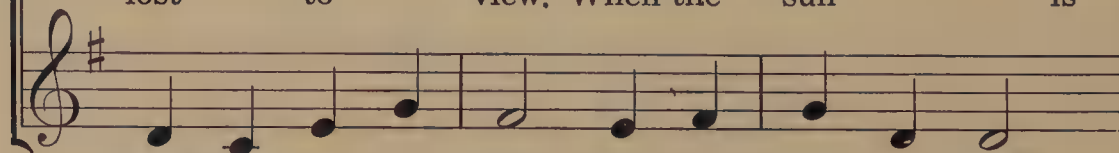
night; Stars come out like si - lent sen - tries
blue. Still the stars are all a - light, though



night is shin - ing. Stars come out like si - lent sen - tries
blue is com - ing. Still the stars are all a - light, though



on the height. Who can tell how
lost to view. When the sun is



watch - ing on the height. Who can tell how well,
lost, though lost to view. When the sun is gone,

well they see us from a - far, Those
gone and eve - ning dims the skies, The
ten - der shin - ing eyes of ev - 'ry sil - ver star?
sil - ver stars look forth a - gain with friend - ly eyes.

THE HERRING BOATS

English Version by
MARGARET CONNOLLY

NORWEGIAN FOLK SONG

Andante mp

1. The her-ring boats at morn - ing Sailed out with wind and
2. With fear the wives and daugh - ters Be - hold the blind - ing
tide; Now clouds are black with warn - ing To
spray; But see a - cross the wa - ters The
those at home that bide. Oh, can the fish - ing fleet safe - ly ride?
bea - con's friend - ly ray! Oh, can my fish - er's boat find the way?.

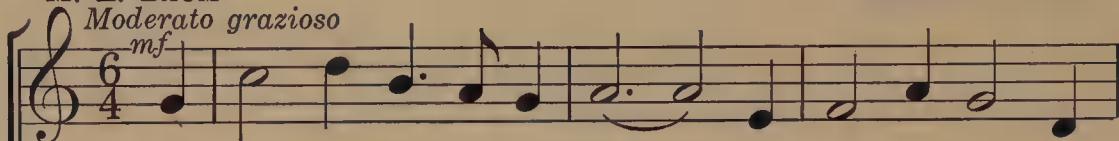
THE POET'S FRIENDS

WILLIAM DEAN HOWELLS

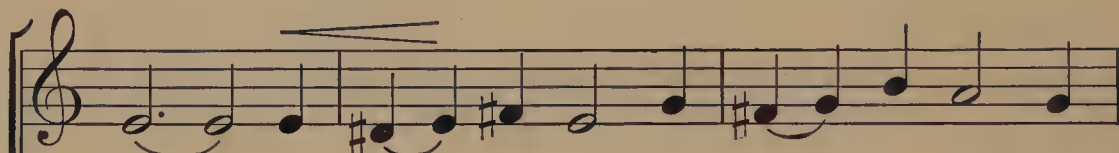
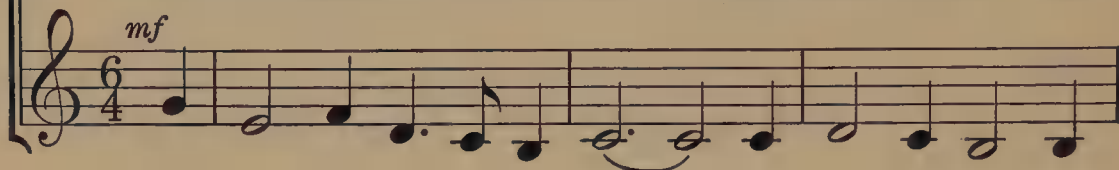
Second Stanza by

M. L. BAUM

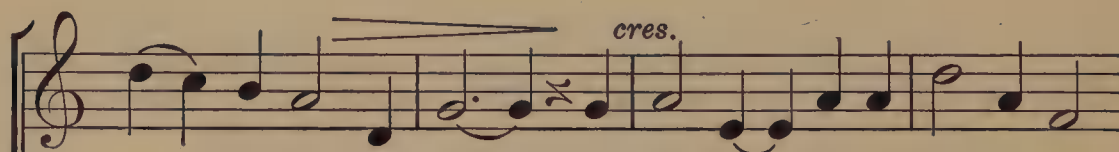
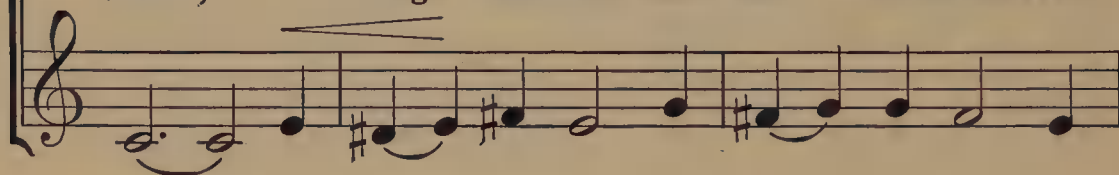
MABEL DANIELS

Moderato grazioso

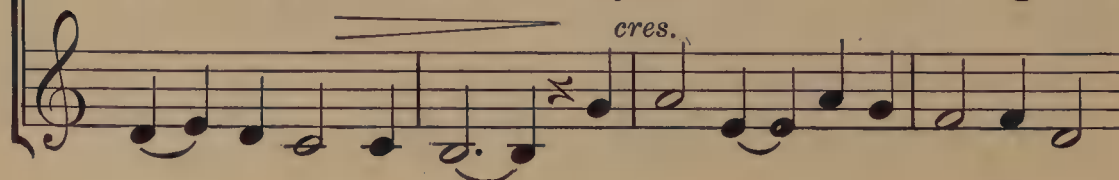
1. The rob - in sings in the elm . The cat - tle stand be -
 2. The brook runs down to the sea . And chat - ters as it

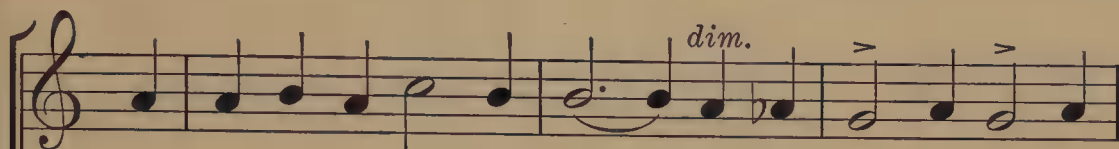


neath, . Se - date . and grave with great brown eyes And
 flows; . A - long . its brink the cat - tle drink With

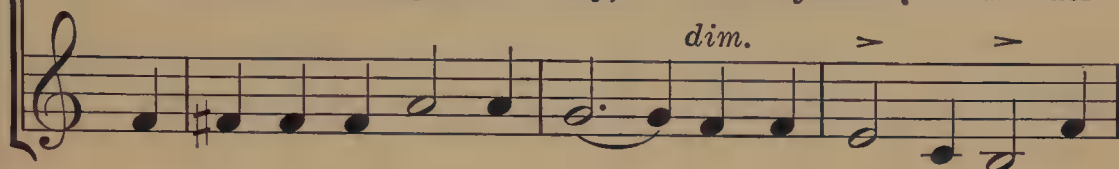


fra - grant mead-ow breath. They lis - ten . to the flat-tered bird,
 moist and vel - vet nose. . They lis - ten . to the rim-ing brook

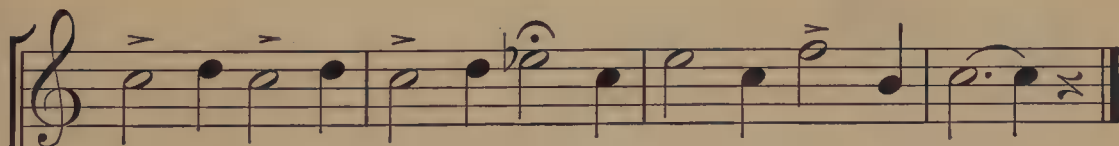
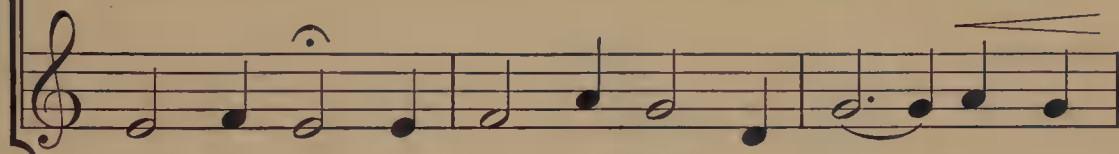




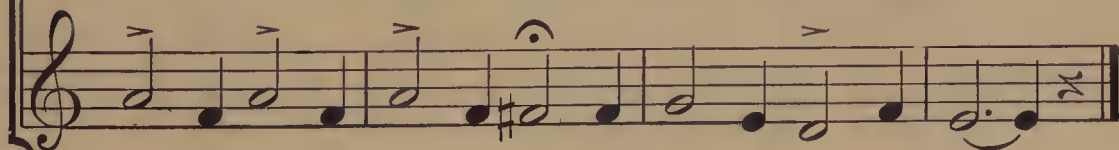
The wise-look-ing, stu - pid things, And they nev - er un - der-
That chat-ters by night and day, - But they nev - er un - der-



stand a word Of all the rob - in sings, And they
stand a word Of all the brook may say, - But they



nev - er un - der-stand a word Of all the rob - in sings.
nev - er un - der-stand a word Of all the brook may say. -



WISHING

WILLIAM ALLINGHAM

E. W. NEWTON

Animato
mf

1. Ring, ting! I wish I were a prim - rose, A
2. Oh, no! I wish I were a rob - in, A *cres.*

bright yel - low prim - rose blow - ing in the spring! The
rob - in or wren who ev - 'ry - where could go; Through

stoop - ing bough a - bove me, The wan - d'ring bee to love me,
for - est, field, or gar - den And ask no - leave or par - don,

f

The fern and moss to creep a - cross And the elm tree for a king!
Till win - ter comes with i - cy thumbs To - ruf - fle up our wing!

GOOD NIGHT

ROSE MILES
Sostenuto
mf

FELIX MENDELSSOHN

1. To all good night! now fades the light; Our
2. The sun is sink - ing slow from sight, A *cres.*

work is done till morn - ing bright; Our books we all have
gold - en ball of glow - ing light; On les - sons we no

laid a-way Till sun-shine brings an - oth - er day. To
 long - er pore; We glad - ly turn us home once more. To
 all good night, to all good night, to all good night!
 all good night, to all good night, to all good night!

The musical score is written on two staves in G major (one sharp) and 4/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a melody with a forte (f) dynamic marking and a piano (p) dynamic marking. The second staff continues the melody and includes a crescendo hairpin. The lyrics are written below the notes.

SKATING SONG

ABBIE FARWELL BROWN

EDNA CLARK

Con espressione
mp

1. O - ver the ice we are slip - ping, Swirl - ing,
 2. So with the wind we go swoop - ing, Cir - cling,
 Swirl - ing . and
 Cir - cling and
 slid - ing; Now in a waltz we are dip - ping,
 curv - ing; Pat - terns we make in our loop - ing,

The musical score is written on three staves in G major (one sharp) and 3/4 time. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains a melody with a mezzo-piano (mp) dynamic marking. The second staff continues the melody and includes a crescendo hairpin. The third staff continues the melody and includes a crescendo hairpin. The lyrics are written below the notes.

SKATING SONG (CONTINUED)

Eas - i - ly, gay - ly glid - ing. Quick as a
Diz - zi - ly, wild - ly swerv - ing. Nev - er the

fish in the shal - low, Soft as a leaf on the tree; .
thought of a feath - er, Nev - er the need of a wing; .

Why should we en - vy swal - low, When we move as free?
Skat - ers in i - cy weath - er Skim like birds and sing.

SNOW MAN

165

JOHN REED

Con spirito
mf

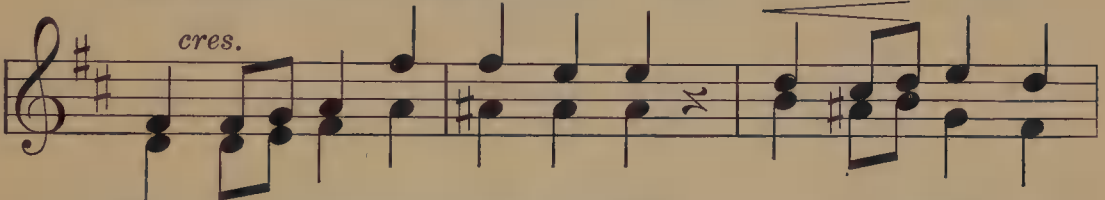
HARTLEY MOORE



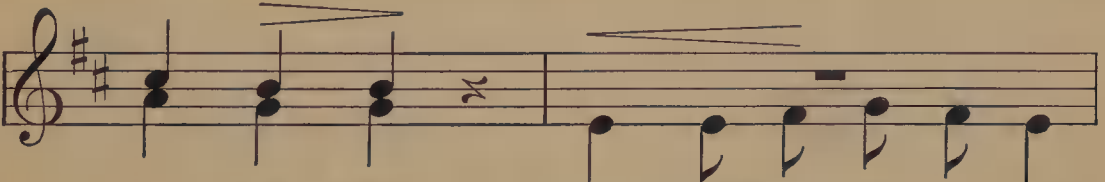
1. I'm a most mal-treat-ed snow man, Boys are my bane;
2. My white coat with mud they spat - ter, Laugh when I cry;



I am such a mild and slow man, I plead in vain.
My tall hat with balls they bat - ter. I'd rath - er die!



Boys are - too pre - sum - ing quite! I, an - un - as -
Though I - try more cold to be, They my - drip - ping



sum - ing wight. I'll take their fun a - way;
tears will see. Lest they should pelt a - way,

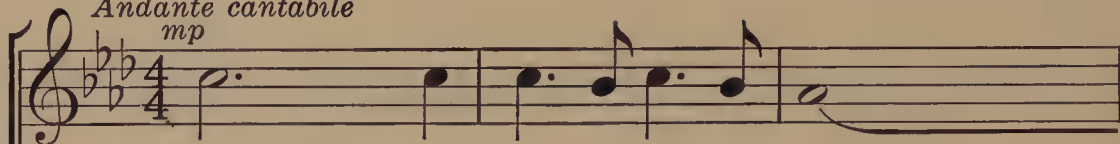


Yes, I shall run a - way; I'll melt to - night!
I mean to melt a - way. Good - by to me!

SPRING SONG

Translated

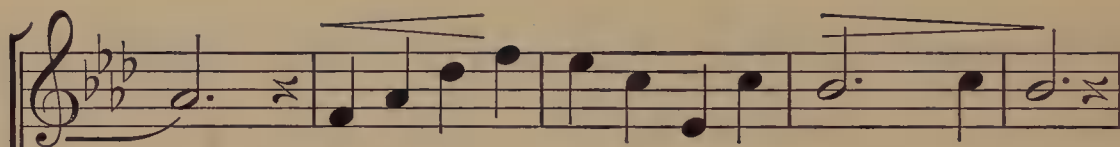
EDUARD LASSEN

Andante cantabile
mp

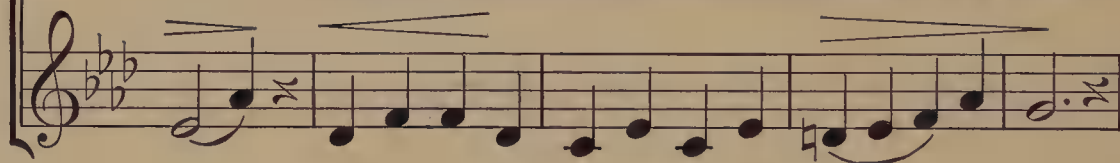
Spring has stol-en through the wood,



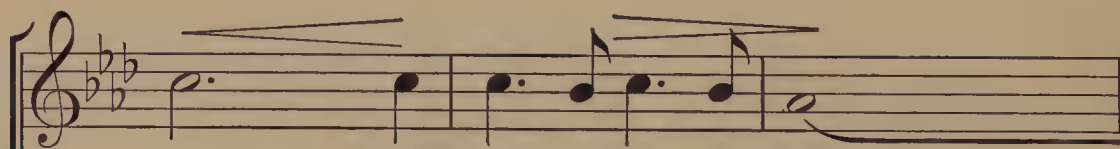
Spring, sweet spring, has stolen through the wood, stolen through the



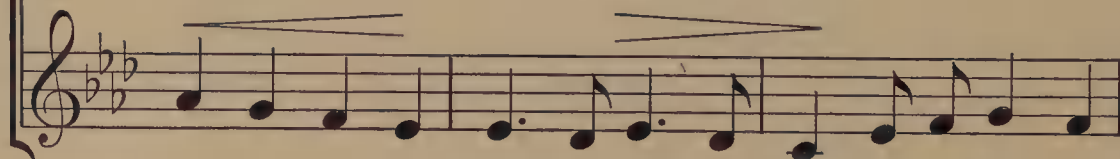
. . . Waking buds and branches that are sleep - ing there;



wood,



Flow - ers blos-som where she stood. . . .



Flow-ers blos-som, blossom where she stood, Blossom where she

SPRING SONG (CONTINUED)

167

[illegible]

'Neath her feet the fragrant wood - ways are fair.

The first staff of music is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a whole note G4, followed by a quarter rest, then a quarter note A4. A bracket above the next two notes is labeled '7=5'. These notes are G4 (quarter) and F#4 (quarter). This is followed by a half note E4, a quarter note D4, a half note C4, and a quarter note B3. The staff concludes with a quarter note A3, a quarter rest, and a final whole note G3. There are fermatas over the first G4 and the final G3.

stood. 'Neath her feet the fragrant woodland ways are fair.

It cries "God speed" to its hap - py

Ev - 'ry leaf - let cries

“God speed” to its hap - py

neigh-bor.

Un-fold day by

The first staff of music is in G major (one sharp) and 4/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegretto' and the dynamics are 'mf'. The notation shows a series of eighth and quarter notes, with a repeat sign (double bar line with dots) after the first measure.

neigh-bor. Love - ly things un-fold

and blos-som day by

SPRING SONG (CONTINUED)

day; . Bud and leaf up-on the bough, . . .

So my soul, a-wak - en thou,

Mid the peace and beau - ty that fold thee there.

Mid the peace and beau - ty that fold thee soft - ly there.

The image shows two staves of music in a key signature of three flats (B-flat, E-flat, A-flat). The first staff has a treble clef and a key signature change to two flats (B-flat, E-flat). The second staff also has a treble clef and a key signature change to one flat (B-flat). Both staves end with a double bar line.

THE MESSENGER

ALLAN BRIGHAM

RUSSIAN FOLK TUNE

Con brio
mf

1. Storm clouds are meet - ing, Storm-y seas are beat - ing,
2. Storm clouds can nev - er Baf - fle his en - deav - or,

Sea - birds are - cry - ing, Landward are fly - ing. Stal - wart,
No - wind can - beat him Nor wave defeat him. Strong-willed,

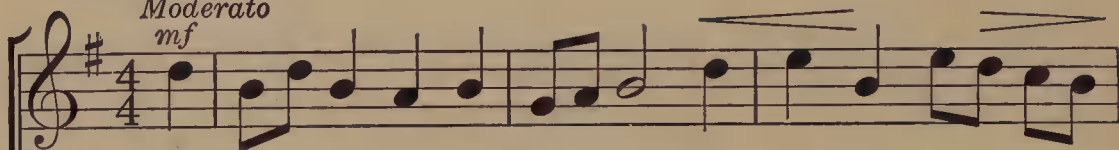
tear-less, See the youth fear-less! Homeward he's tak - ing Through
dar - ing, Sails the youth bear - ing Friend - ship ad - mir - ing, Cour -

surg - es break - ing, Hope for his peo - ple O - ver the sea.
age ne'er tir - ing, Hope for his peo - ple O - ver the sea.

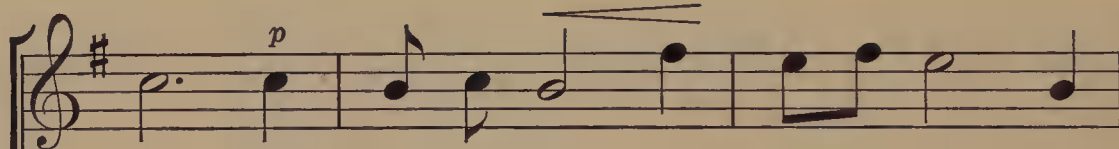
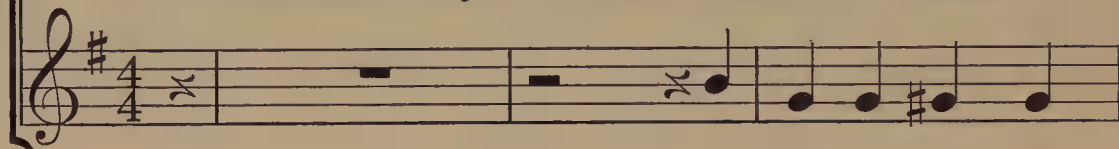
The image shows four staves of music in a key signature of one sharp (F#). The first staff has a treble clef and a 3/4 time signature. The second staff has a treble clef and a 4/4 time signature. The third staff has a treble clef and a 4/4 time signature. The fourth staff has a treble clef and a 4/4 time signature. The music is written in a single melodic line.

HERBERT RANDALL

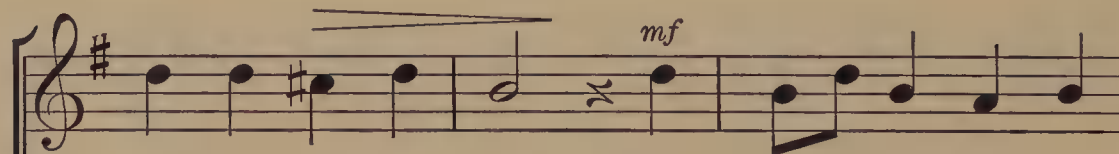
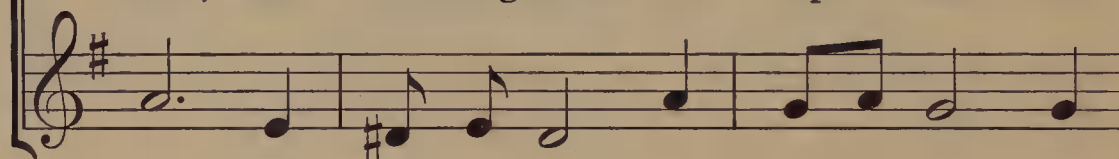
ROSSETTER G. COLE

*Moderato**mf*

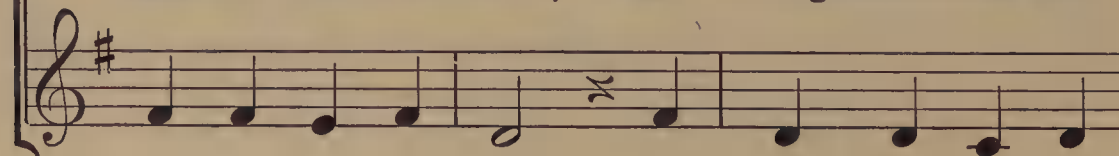
1. The nod-ding, nod-ding blue-bells, The but-ter - flies at .
2. The woodland's leaf-y won-ders, Its green en - chant-ed .



play, The hon - ey - bees a - hum - ming, The
bow'rs, The hum-ming-birds who cap - ture Their



crick - ets in the hay; The ea - ger brooks a -
treas - ure from the flow'rs; The bright cas - cades that



cres.

danc - ing To their own sweet rip - pling tune Have
 cur - tain Sul - len rocks with rain - bow spray Have

f *mp* *poco rit.*

turned my heart to wish - ing That all the world were June.
 turned my heart to wish - ing That June would al - ways stay.

EVENING SONG

ABBIE FARWELL BROWN

WOLFGANG AMADEUS MOZART

Andante con moto
mp

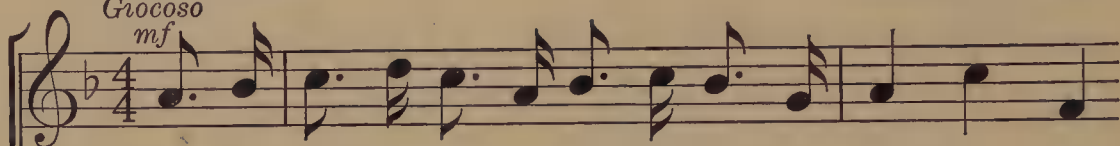
1. See how the eve - ning comes float - ing gen - tly down,
 2. Come, gen - tle eve - ning, come, rock us all to rest!

Spread - ing her man - tle gray o'er wood and town;
 Hearts that most wea - ry are, soothe on thy breast.

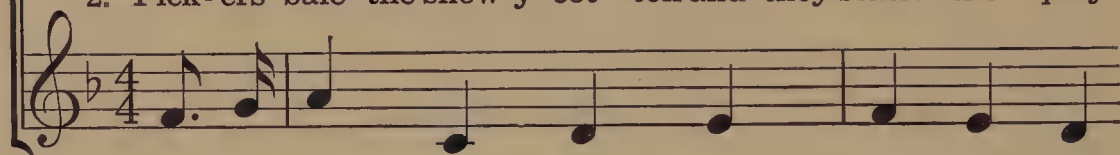
Shades are trail - ing, meadows veiling, Fringing her lovely gown.
 Hith - er stealing, bring thy healing, Blown from the rosy west.

M. LOUISE BAUM

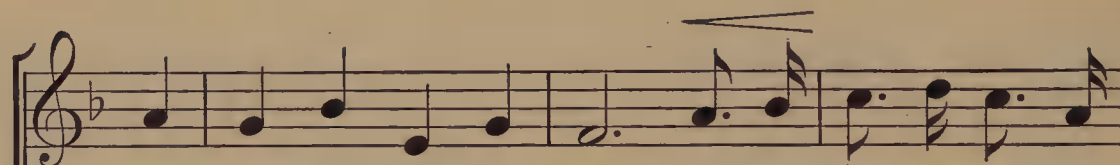
STANLEY AVERY

*Giocoso**mf*

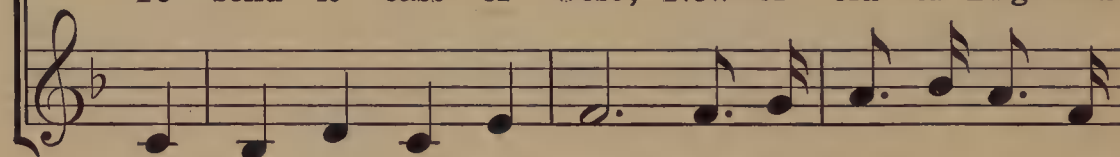
1. With the cot - ton fields a - sim - mer in the sum - mer sun
2. Pick - ers bale the snow - y cot - ton and they stack the quay



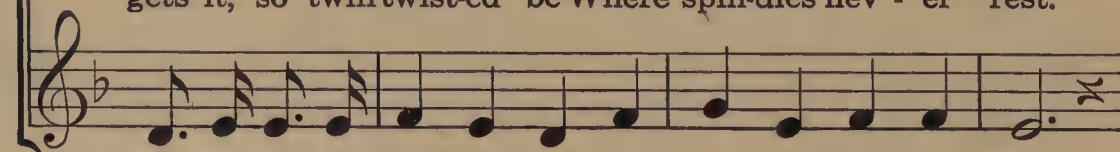
1. With the cot - ton fields and sum - mer sun
2. Pick - ers bale the cot - ton, stack the quay



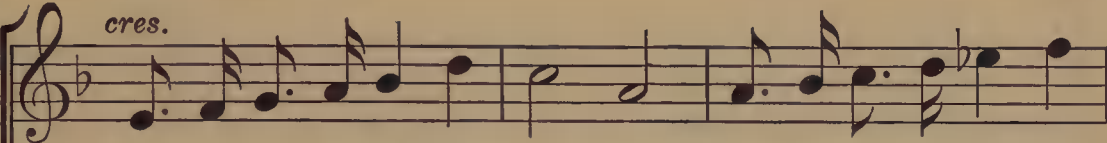
The boll be - side the bloom, Then my bus - y threads of
To send it east or west; New or old - er Eng - land



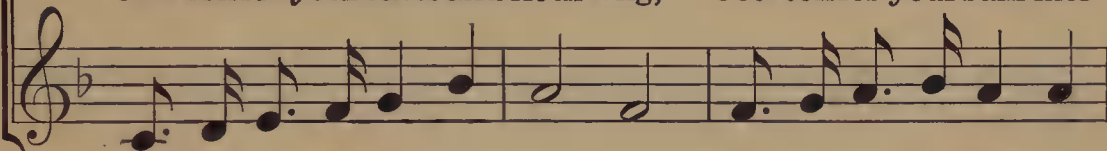
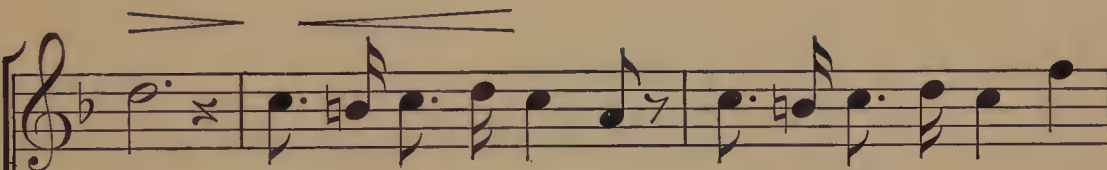
fan - cy back and for - ward run Just like a spin - ning loom,
gets it, so 'twill twist - ed be Where spin - dles nev - er rest.




cres.



Pass-ing man-y old plan - ta - tions, Sees in far New Eng-land
Cot-ton for your tents and cloth-ing, Cot-ton for your sum-mer

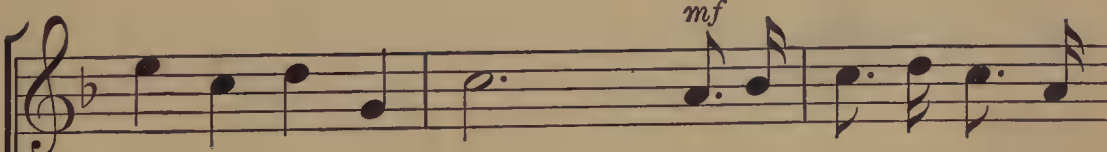



towns Cot-ton mills a-whir-ring, Ev-'ry-bod-y stir-ring,
hose, Duck, of course, for sail-ors, Some of it for tail-ors,

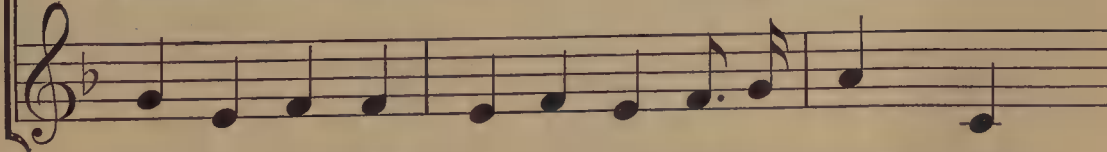


Mills a whirl-ring,
Duck for sail-ors,

mf



Toil with hon-or crowns. Oh, the spin-ning jen-ny
Kerchiefs for your nose. Oh, the spin-ning jen-ny



Toil, yes toil with hon-or crowns. Oh, the spin-ning
Kerchiefs, kerchiefs for your nose. Oh, the spin-ning

wed-ded to the cot-ton-gin means plen-ty for all!
wed-ded to the cot-ton-gin means plen-ty for all!

HIS HOME

HEINRICH HEINE

Translated

Legato

ROBERT SCHUMANN

p

1. Fare you well, O - qui - et by - ways, Paths my wand'ring
2. I de-part to - dwell mid stran-gers, Oth-er ways, hence-

cres.

feet hap-pi-ly roam, Town that cra-dled me and taught me,
forth wea-ri-ly go, Ah, the old fa - mil - iar plac - es,

dim. e rit.

Fare you well, be-lov-ed home, Fare you well, fare you well.
Fare you well, I loved you so. Fare you well, fare you well.

COURAGE

175

NORMAN MACLEOD
Ben marcato
mf

ARTHUR S. SULLIVAN

1. Courage, broth-er! do not stum-ble, Though thy path be
2. Sim-ple rule and saf - est guid-ing, In-ward peace and

dark as night; There's a star to guide the hum-ble,
in-ward might, Star up-on our path a-bid-ing,

Trust in God and do the right! Though the road be
Trust in God and do the right! Cour-age, broth-er,

long and drear-y, Though the end be out of sight,
do not stum-ble, Though the end be dark as night;

Tread it brave-ly, strong or - wea-ry, Trust in God,
There's a star to guide the hum-ble, Trust in God,

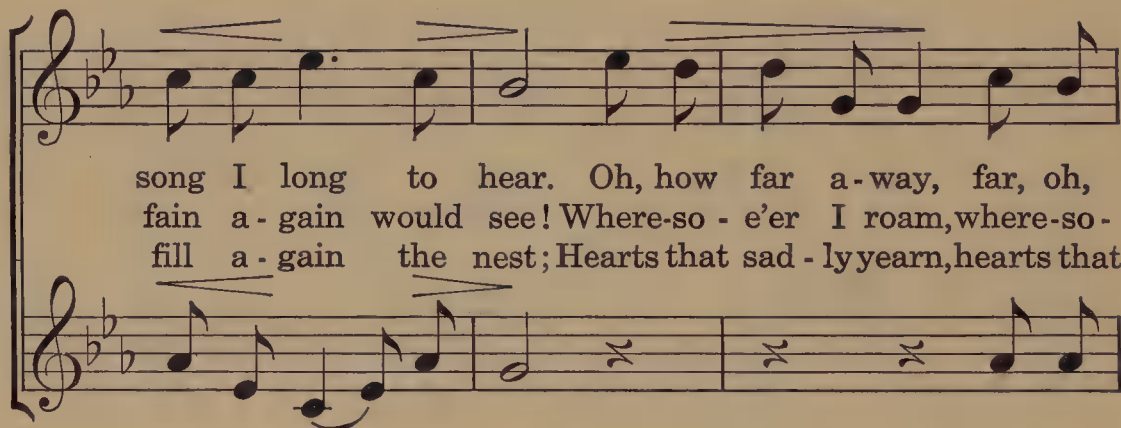
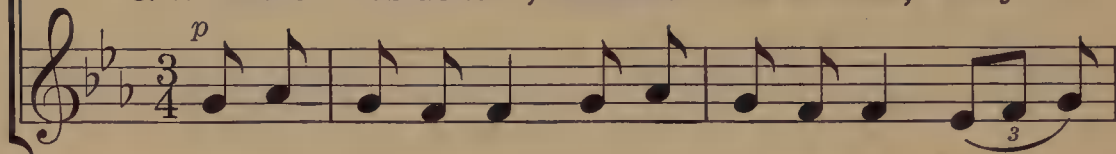
trust in God, Trust in God and ³ do the right.
trust in God, Trust in God and do the right.

Translated and Adapted
Andante semplice

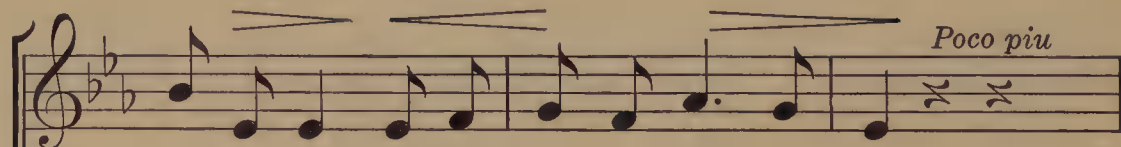
ROBERT RADECKE



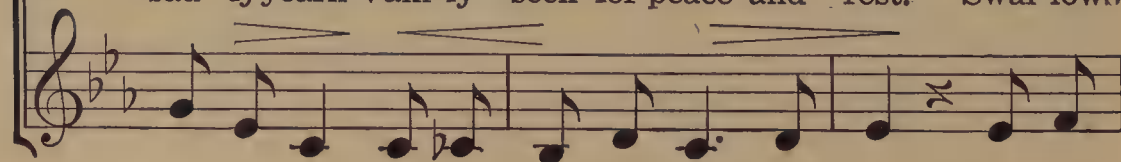
1. From a by-gone day, a for-got-ten day, Comes a
2. O my qui-et home, dear, un-trou-bled home, That I
3. When the birds re-turn, when the birds re-turn, They will



song I long to hear. Oh, how far a-way, far, oh,
fain a-gain would see! Where-so-e'er I roam, where-so-
fill a-gain the nest; Hearts that sad-ly yearn, hearts that



far a-way Is that time I hold so dear. Then the
e'er I roam, In my dreams I fly to thee. When I
sad-ly yearn Vain-ly seek for peace and rest. Swal-lows



moto *cres.*

swal-lows' song, then the swal - lows' song Brought the
 said fare - well, ah, a long fare-well, Not a
 can - not bring, swal-lows nev - er bring What an

Brought the
 Not a
 What an
dolce

sun - shine, brought the spring, As they
 cloud to hide the sky; Yet the
 ach - ing heart would fill; Yet the

sun - shine bright, it brought the spring, As they
 cloud to hide, to hide the sky; Yet the
 ach - ing heart, the heart would fill; Yet the

swept a - long, as they swept a - long On joy - ful wing.
 shad-ows fell, yes, the shad-ows fell As time went by.
 swal-lows sing, and the wood-lands ring With rap - ture still.

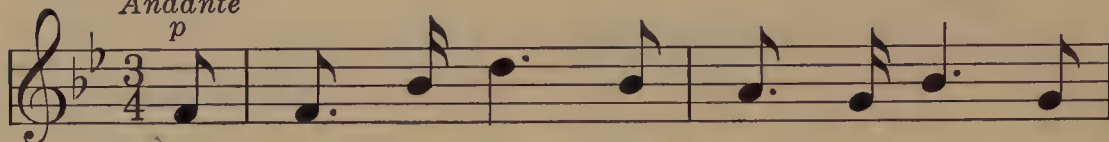
EVENTIDE

LOUIS C. ELSON

MORITZ MOSZKOWSKI

Andante

p

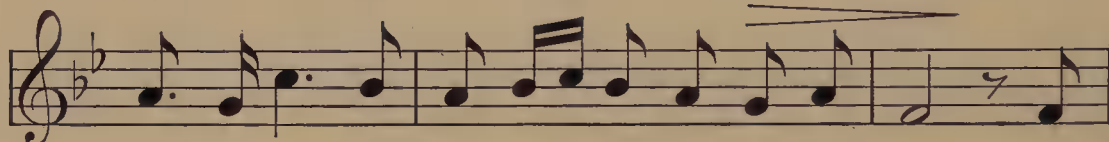


1. The sun is gone, the day - light ends, And

2. The bus - y hours have played their part, The



stars il-lume the az - ure deep, As twi-light balm from
work and pleas-ure had their zest; But eve-ning tells the

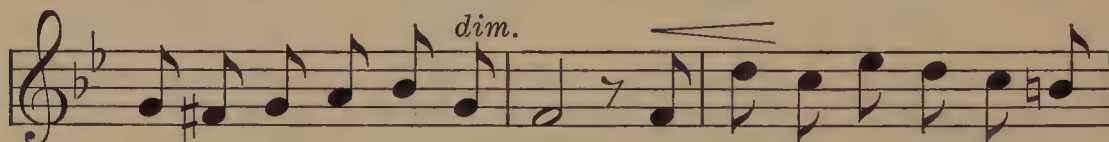


heav'n de-scends All na - ture yields to gen - tle sleep; The
wait - ing heart that qui - e - tude and peace are best. The



cres.

sun - set's last red ray has gone from sight, The
trou - bles of the day are seen but light As



dim.

west no more with splendor glows; O world, to you I say a
eyes like flow-er pet-als close; O world, to you I say a



last good night, Like you I turn to sweet re-

last good night, Like you I turn to sweet re-

pose, . . O world, to you I say a
 pose, . . O world, to you I say a

last good night, Like you I turn to sweet re - pose. .
 last good night, Like you I turn to sweet re - pose. .

SNAPSHOTS

AGNES ROSS

OLIVE WOODMAN

Leggiero

mf

cres.

1. Who'll come hunt-ing,— Do you think you dare? Fear-less-ly
2. Get this rab-bit, catch him on the run; Quick, here's an-
3. You may shoot this spin-y por-cu-pine; I'll have the

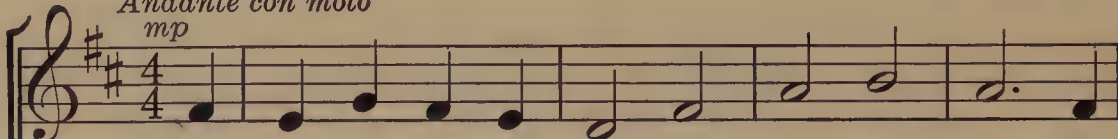
fac-ing ev-'ry stroll-ing bear; An-te-lope and
 oth-er, What a lot of fun! Up the wood-land
 play-ful lit-tle ones for mine. All our hap-py

squir-rel, woodchuck too; Ev-'ry creature will be game for you.
 shad-y there's a fox; Take him with you in your ko-dak box.
 snapshots, you'll a-gree, Leave the woodland creatures gay and free.

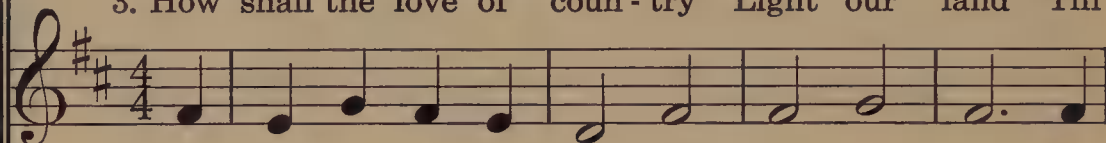
ALLEGIANCE

LOUISE STICKNEY

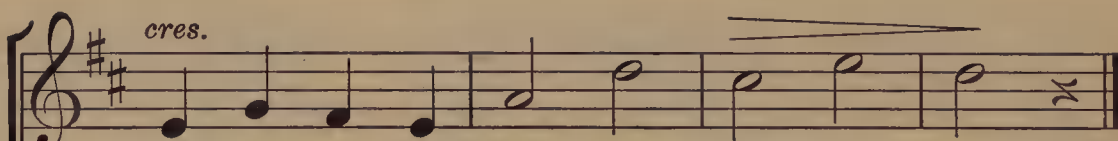
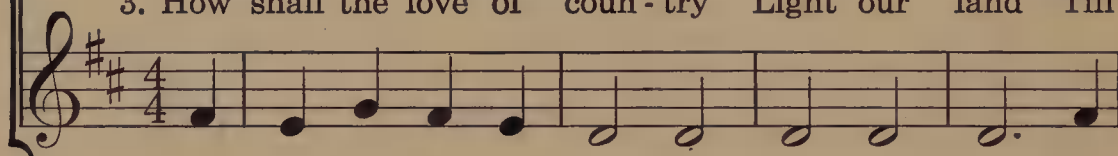
FAY WILSON

Andante con moto
mp

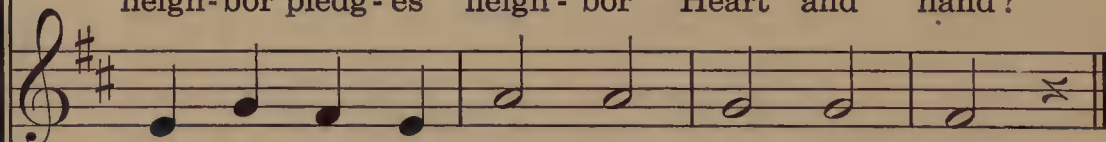
1. What serv-ice to our coun-try Can we pay Un-
 2. What deed for her, what du-ty, Can we do Un-
 3. How shall the love of coun-try Light our land Till



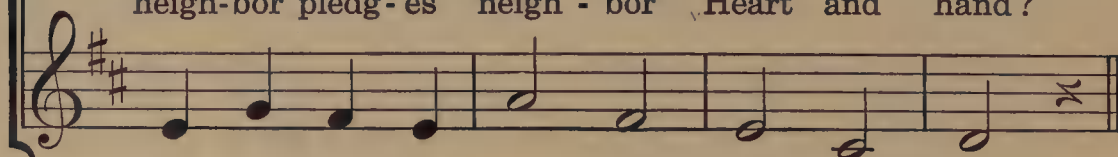
1. What serv-ice to our coun-try Can we pay Un-
 2. What deed for her, what du-ty, Can we do Un-
 3. How shall the love of coun-try Light our land Till



less our lives are wor - thy Day by day?
 less in thought and pur - pose We are true?
 neigh-bor pledg-es neigh - bor Heart and hand?



less our lives are wor - thy Day by day?
 less in thought and pur - pose We are true?
 neigh-bor pledg-es neigh - bor Heart and hand?



THE CALL OF SPRING

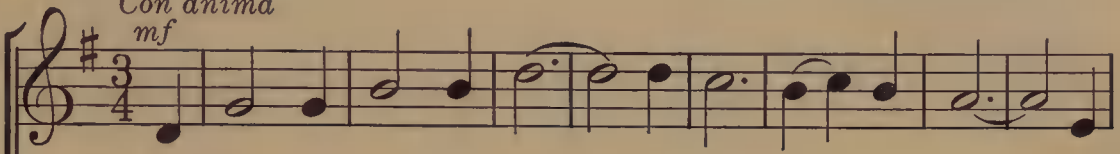
181

DENIS A. MCCARTHY

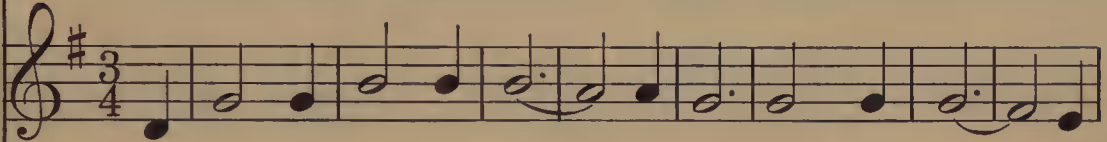
LAURA STREETER

Con anima

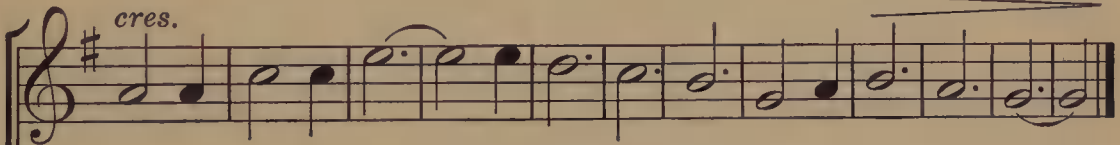
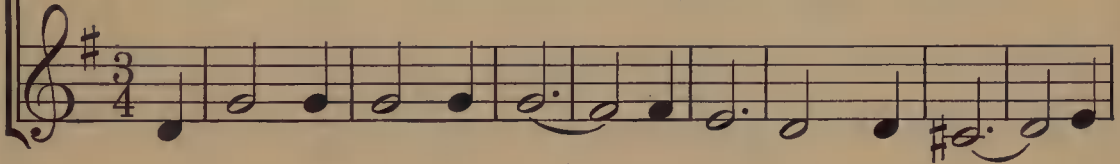
mf



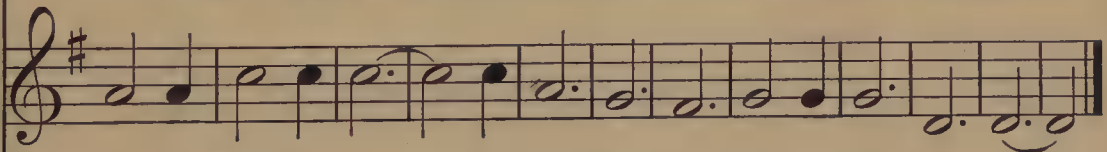
1. I hear the call of spring, where wood-lands a - bound. It
2. The mountain brooks leap out · in white foam to fall, · The



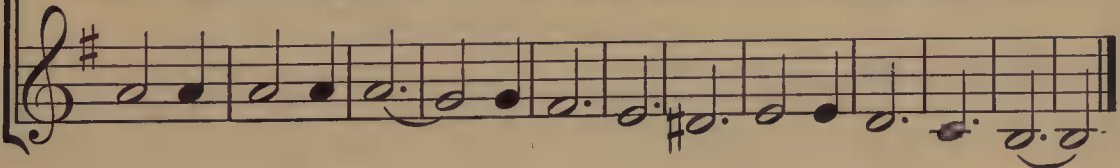
1. I hear the call of spring, where wood-lands a - bound. It
2. The mountain brooks leap out · in white foam to fall, · The



makes the ech-oes ring, · the hills around, With its wel-come sound.
winds re-spond-ing shout, and birds sing all At the spring's first call.

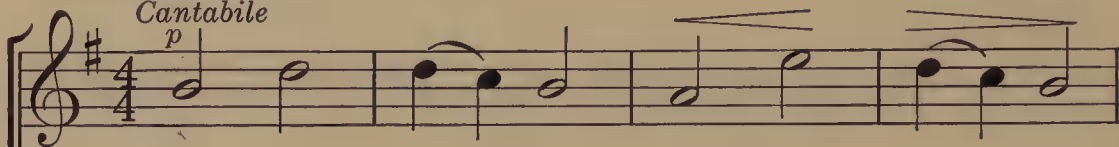


makes the ech-oes ring, · the hills around, With its wel-come sound.
winds re-spond-ing shout, and birds sing all At the spring's first call.

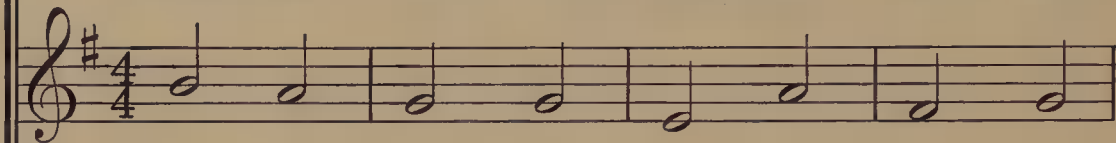


NIXON WATERMAN

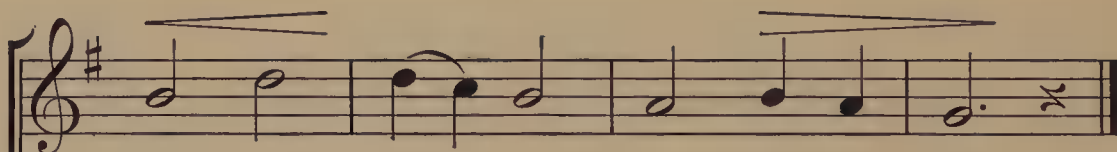
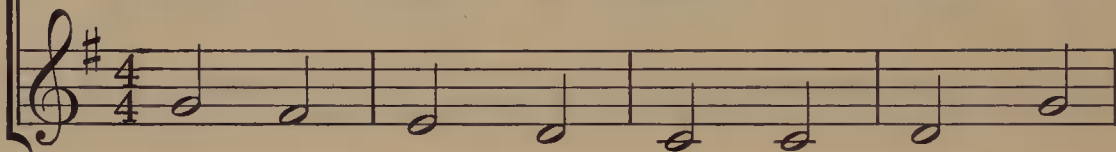
HELEN CALL

Cantabile
p

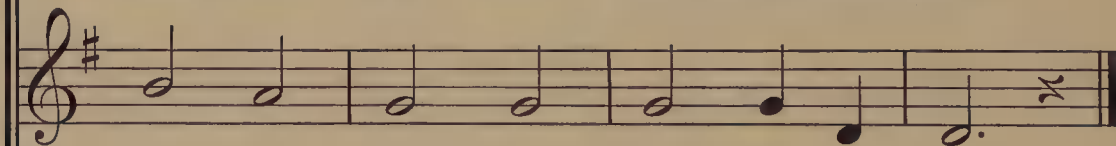
1. Friends are near - est, Air the clear - est,
 2. Skies are blu - est, Clouds are few - est,



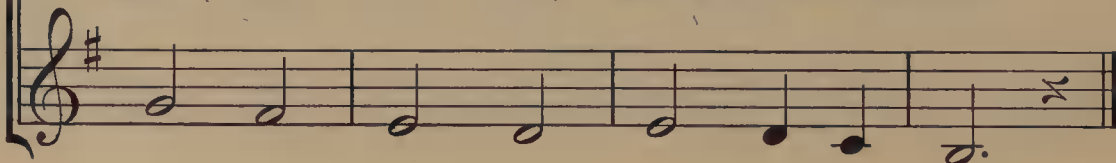
1. Friends are near - est, Air the clear - est,
 2. Skies are blu - est, Clouds are few - est,



Scenes are dear - est. Though far we roam;
 Hearts are tru - est; There's home sweet home.



Scenes are dear - est, Though far we roam;
 Hearts are tru - est; There's home sweet home.



SMILES AND FROWNS

183

ROE CHASE
Allegretto
mf

BEATRICE MACGOWAN SCOTT

1. Smiles and frowns will leave their trac - es
2. When we frown our souls we're scar - ring,

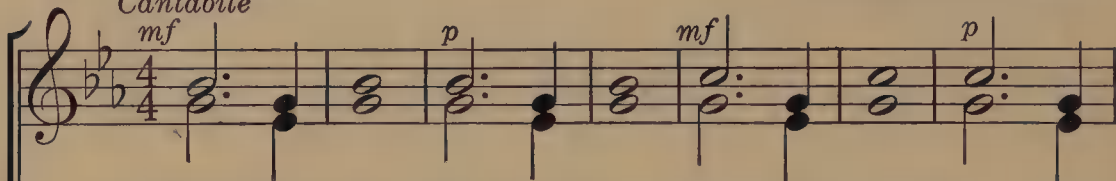
On our hearts as on our fac - es. Fleet they seem, but
When we frown our minds we're mar-ring. But with lines of

we shall find Last - ing lines they leave be - hind.
light the while Glows the spir - it when we smile.

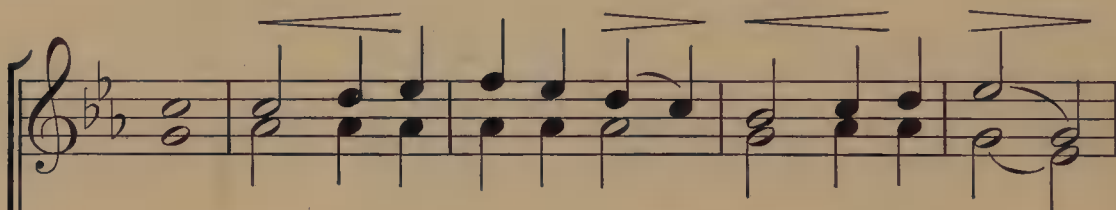
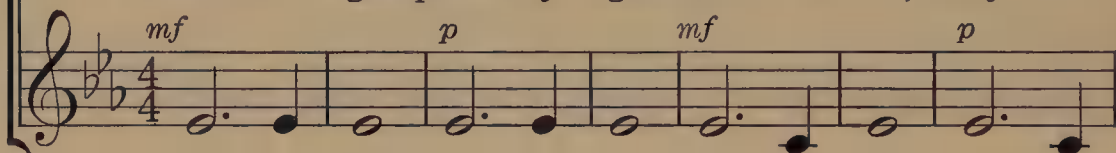
CASTLES IN SPAIN

M. LOUISE BAUM
Cantabile

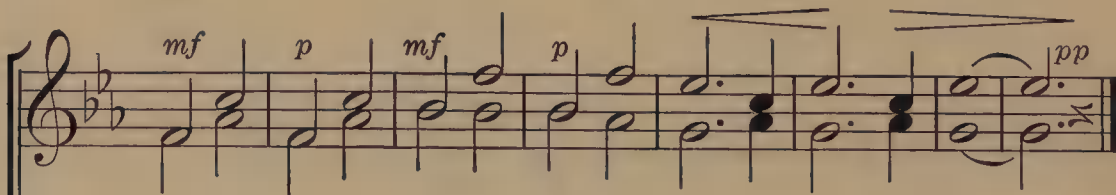
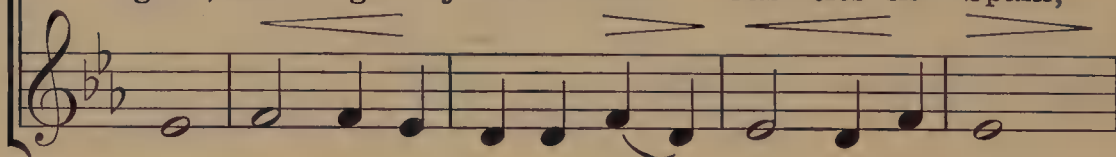
RALPH L. BALDWIN



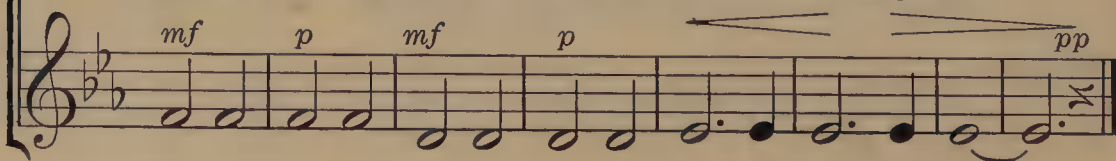
1. Leagues of sky si - lent lie Blue and free, call - ing
 2. Worlds of light past my sight Call them on; they are



me; Where the ho - ri - zon fair - Bounds earth and air. .
 gone, Seek - ing be - yond the main. Cas - tles in Spain;



Cloud ships gay - ly ven - ture dai - ly On the si - lent sea. .
 Dreams al - lur - ing, joy as - sur - ing, They are all my own. .



DUKE STREET

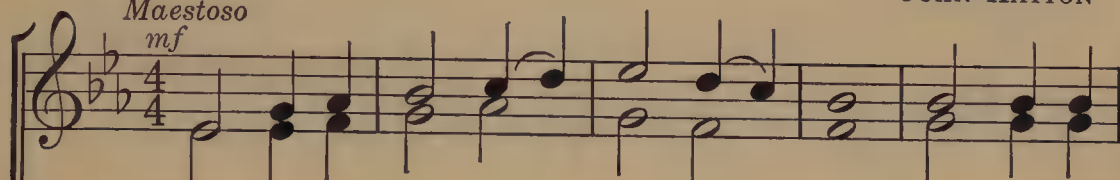
185

LEONARD BACON

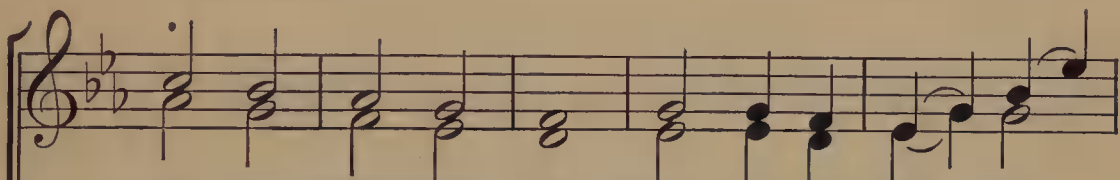
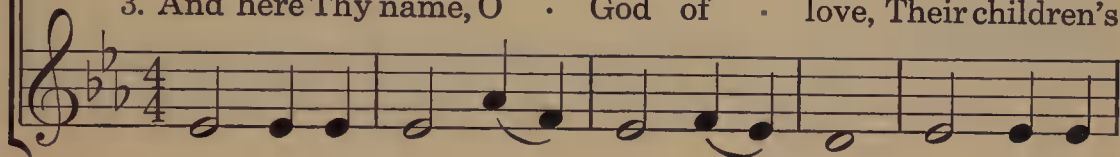
JOHN HATTON

Maestoso

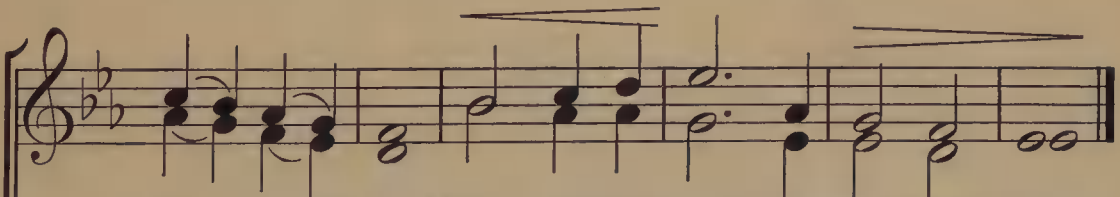
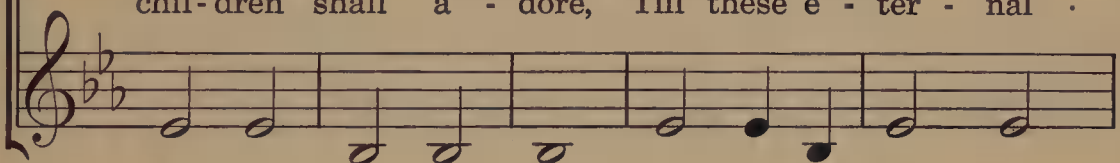
mf



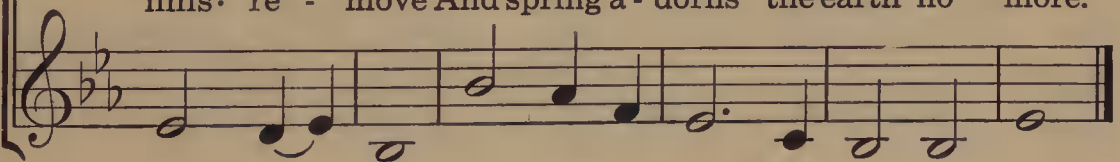
1. O God, be-neath Thy · guid · ing · hand Our ex-iled
2. Laws, freedom, truth, and · faith in · God Came with those
3. And here Thy name, O · God of · love, Their children's



fa - thers crossed the sea; And when they trod · the ·
ex - iles o'er the waves; And where their pil - grim ·
chil - dren shall a - dore, Till these e - ter - nal ·



win - try · strand With prayer and psalm they worshiped Thee.
feet · have trod, The God they trust - ed guards their graves.
hills · re - move And spring a - dorns the earth no more.

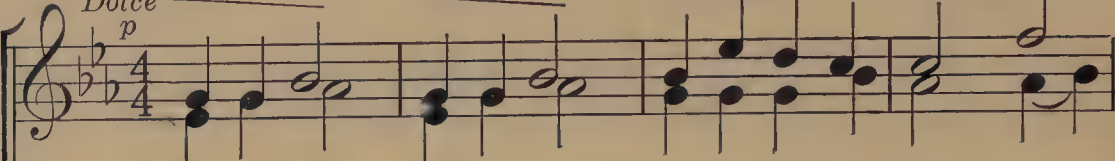


NIGHTFALL

MARY STANHOPE

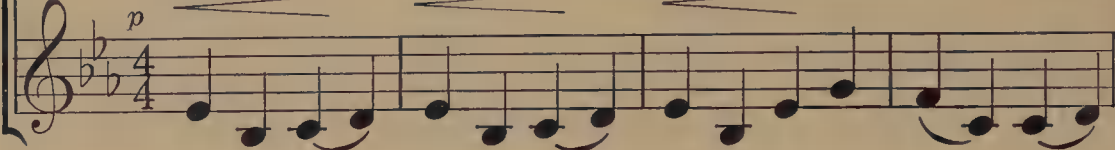
ARTHUR TARGETT

Dolce
p




1. Lull-a - by, lull - a - by, Night is made for sleep - ing;
2. Lull-a - by, lull - a - by, Night is made for dream - ing;

p

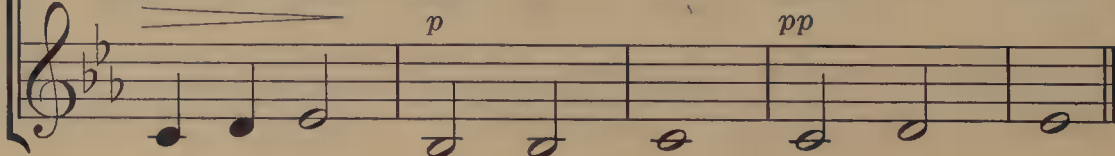


That is why the stars are keep-ing Watch o'er earth from
So the breath of flow'rs is stream-ing, Breath of dreams, a



far on high. Lull - a - by; that is why.
fra-grant sigh. Lull - a - by; that is why.

p *pp*



ABOVE THE HILL

187

OLIVE WOODMAN

Animato
mf

OLIVE WOODMAN

A - bove the hill, the high-est hill, A star - shines clear.

A - bove the hill A star shines clear.

NIGHT WATCHERS

FRANCES ELLEN FUNK

BEATRICE MACGOWAN SCOTT

Lento
mp

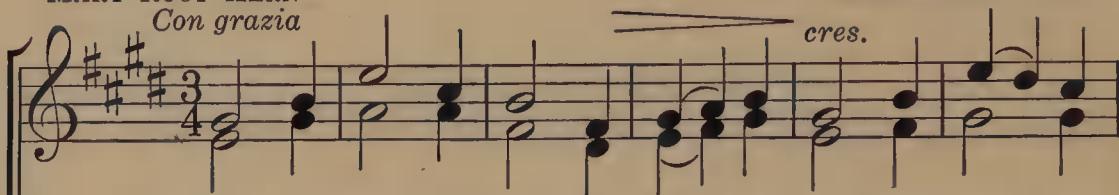
1. Through the dusk of night-time Gold-en lights ap - pear,
2. So a love-ly ra - diance Lights the east and west;

Soft - ly from the win - dows Shin-ing bright and clear.
Glow-ing eyes of star - light Watch the world at rest.

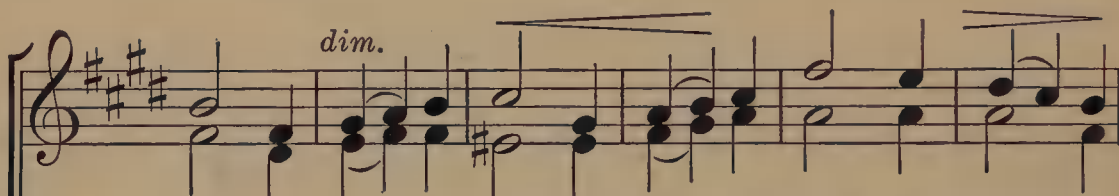
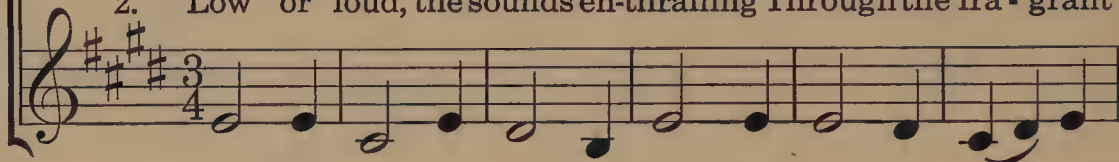
THE PINE TREE'S HARP

MARY ROOT KERN
Con grazia

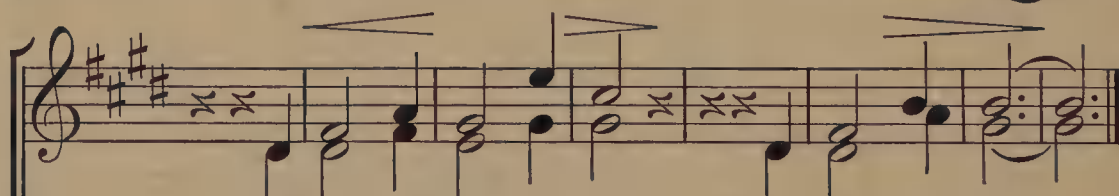
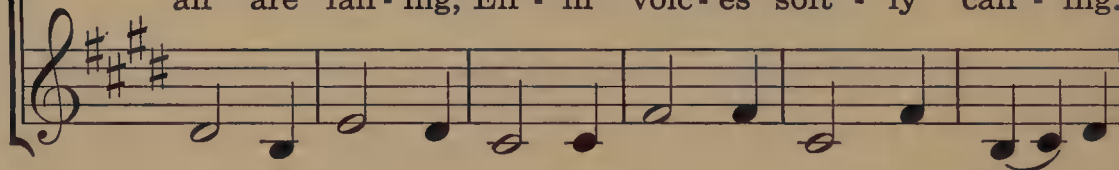
MARY ROOT KERN



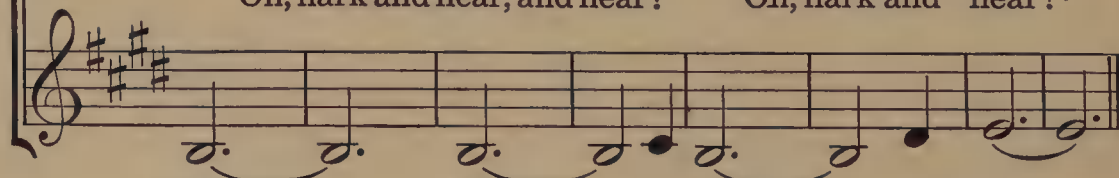
1. Through the trees the winds are wing-ing, Clear the pine tree's
2. Low or loud, the sounds en-thralling Through the fra-grant



harp is ring-ing. Hark! and hear the strange, sweet sing-ing.
air are fall-ing, Elf-in voic-es soft-ly call-ing.



Oh, hark and hear, and hear! Oh, hark and hear! .
Oh, hark and hear, and hear! Oh, hark and hear! .



Hark! . . Hark! . . Oh, hark . . and hear! .
Hark! . . Hark! . . Oh, hark . . and hear! .

DENIS A. MCCARTHY

E. W. NEWTON

Dolce espressivo

p

1. As I walked home one storm - y day My
2. That day, that deed I can't for - get; In

p

cres - cen - do

moth - er met me on the way, And 'neath her man - tle's
aft - er years 'twill haunt me yet; And when the win - t'ry

cres - cen - do

mf *dim - in - u - en - do* *p*

am - ple fold She drew me in from rain and cold.
world I see, That mem - ry will come back to me.

mf *dim - in - u - en - do* *p*

HOMeward

ROBERT BRIGHAM

STANLEY AVERY

Andante espressivo

p

1. West - ward when col - ors burn Glow - ing and bright,
2. Home is where kind-ness dwells, Com - fort in need,

p

cres.

Thank-ful the peo-ple turn Home for the night; Wea-ry at
Where each his sto-ry tells While all give heed. Moth-er a-

cres.

f

close of day, Leav - ing their work or play, Glad - ly now they
mong them stands, Serv - ing with lov - ing hands; She who al - ways

f

pause and say, "We can go home."
un - der - stands, She makes it home.

ST. VALENTINE'S

LOUISE STICKNEY

MARY ELOISE CRANE

Allegro
mf

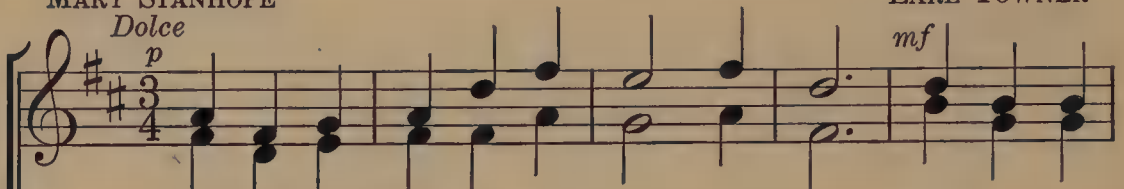
1. Old St. Val-en - tine is here With his signs of hap-py cheer.
2. Cards may show with flor-id art How we cher-ish friends at heart;
3. All the years of long a - go Peo-ple kept this day we know;

By the post-man on his round All our friends to-day are found.
Or gay nonsense rimes as well May our fond remembrance tell.
Val-en-tines with lac-y frill Old-er folk may treas-ure still.

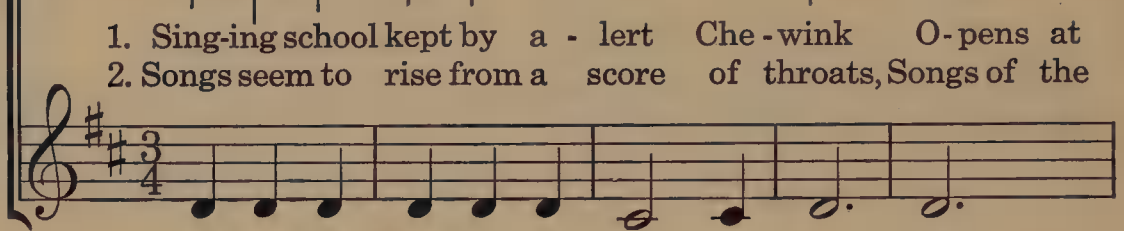
MARY STANHOPE

EARL TOWNER

Dolce
p



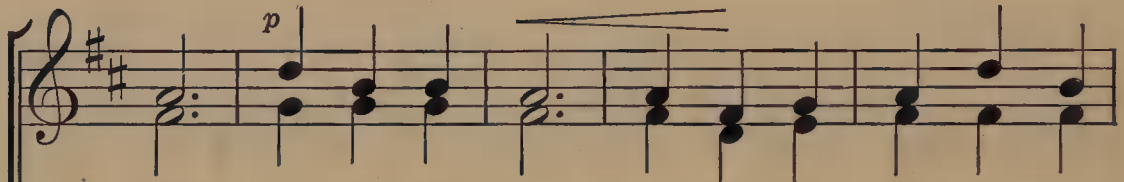
1. Sing-ing school kept by a - lert Che - wink O - pens at
2. Songs seem to rise from a score of throats, Songs of the



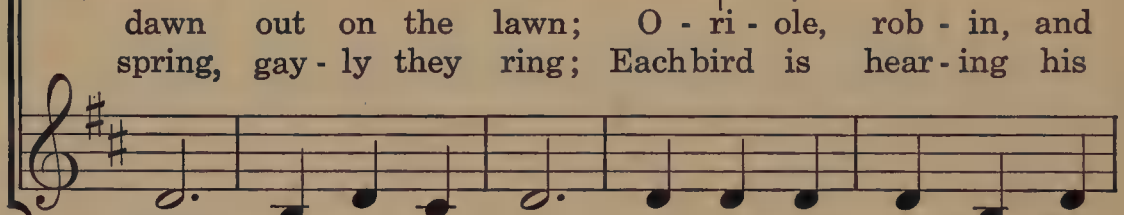
mf

O - - -
Oh, . . .

p




dawn out on the lawn; O - ri - ole, rob - in, and
spring, gay - ly they ring; Each bird is hear - ing his

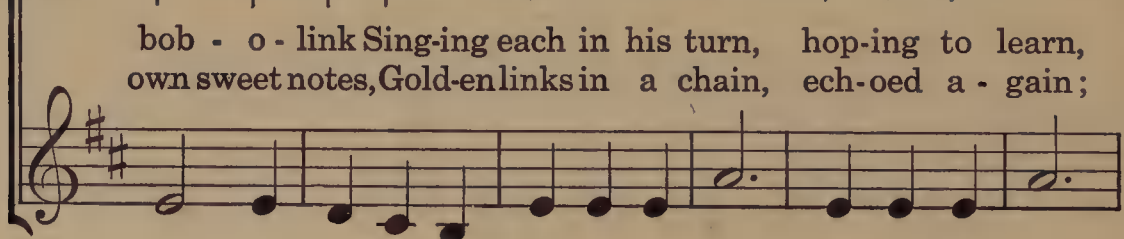


pens
hark!

mf *p*



bob - o - link Sing-ing each in his turn, hop-ing to learn,
own sweet notes, Gold-en links in a chain, ech-oed a - gain;



Mean to be e - qualed by none. (by none.)
Mock - ing bird sings all in one. (in one.)

The musical score consists of two staves in G major (one sharp). The first staff has a treble clef and a key signature of one sharp. It contains a melody with a long note on 'e' in 'e - qualed' and a slur over the final two notes. The second staff has a treble clef and a key signature of one sharp, with a melody that is mostly eighth notes. Both staves end with a double bar line and a repeat sign.

CLOUDS AT SUNSET

DENIS A. MCCARTHY

RUTH McCONN SPENCER

Andante
p

1. Eve - ning clouds; I see their threat'ning forms unfold;
2. Eve - ning clouds like frowning ships of war I see;

The musical score consists of two staves in G major (one sharp) and common time (C). The first staff has a treble clef and a key signature of one sharp. It contains a melody with a long note on 'I' in 'I see' and a slur over the final two notes. The second staff has a treble clef and a key signature of one sharp, with a melody that is mostly eighth notes. Both staves end with a double bar line and a repeat sign.

cres. *mf* *dim.* *p*

Sun - set shines and they are all turned to gold.
Sun - set shines and makes them dream ships to me.

The musical score consists of two staves in G major (one sharp). The first staff has a treble clef and a key signature of one sharp. It contains a melody with a long note on 'S' in 'Sun - set' and a slur over the final two notes. The second staff has a treble clef and a key signature of one sharp, with a melody that is mostly eighth notes. Both staves end with a double bar line and a repeat sign.

FRANK DEMPSTER SHERMAN

CARL ENGEL

Legato
p

1. The sky is full . of clouds to - day, And i - dly,
2. I hear the wind with mer - ry noise A - round the

mf

to and fro, . . Like sheep a - cross . the pas - ture
house-tops sweep, . And dream it is . . the shep - herd

they A - cross the heav - ens go. . .
boys; They're driv - ing home . their sheep. .

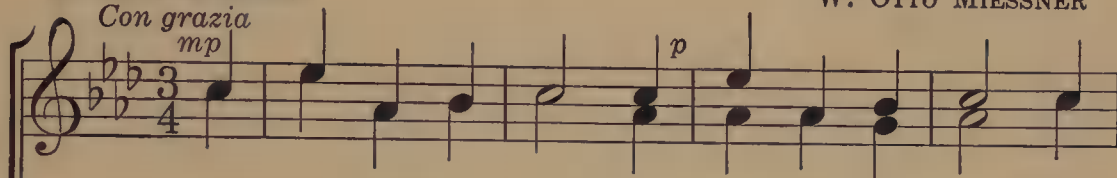
A SONG OF SILENCE

195

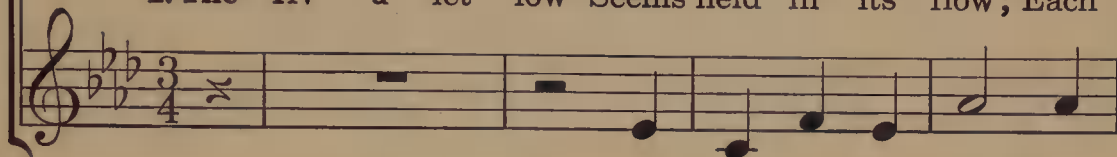
M. LOUISE BAUM

W. OTTO MIESSNER

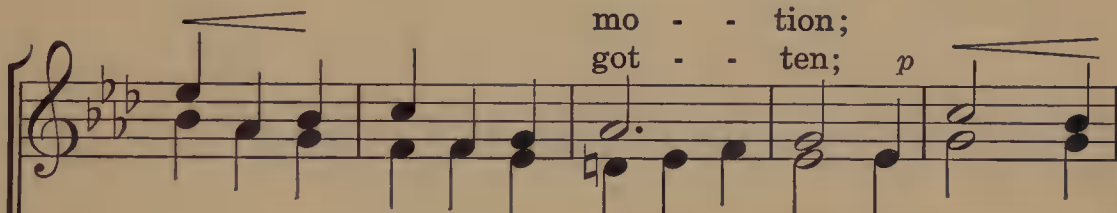
Con grazia
mp



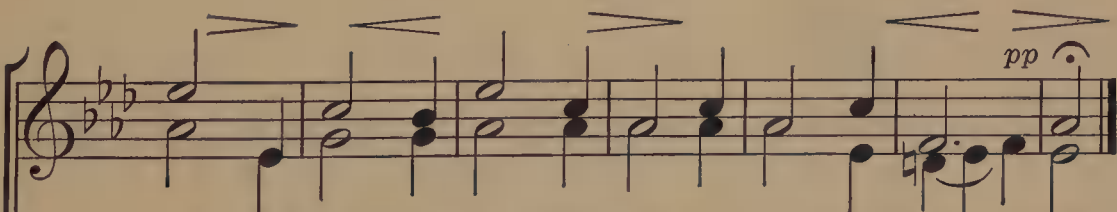
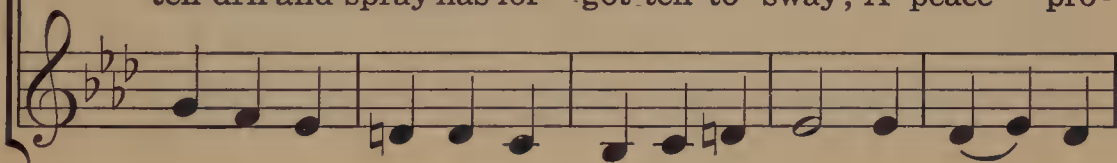
1. The night is a - sleep In still-ness so deep That
2. The riv - u - let low Seems held in its flow; Each



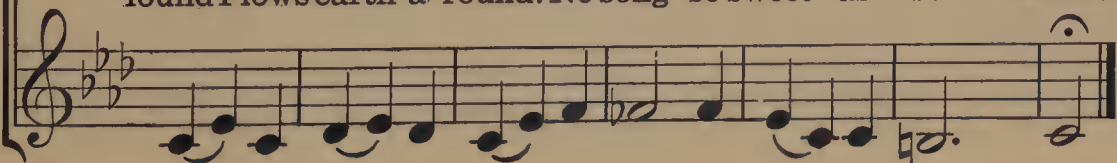
mo - - tion;
got - - ten; *p*



earth seems to poise with-out mo-tion or noise; En-wrapt in
ten-dril and spray has for - got-ten to sway; A peace pro-



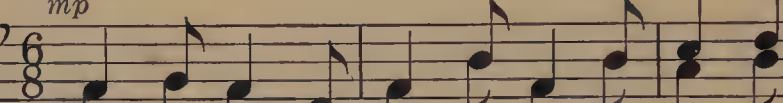
rest Her pulse-less breast. No song so sweet as si - lence.
found Flow earth a-round. No song so sweet as si - lence.



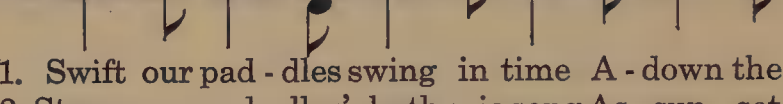
ANN FLINT
Con moto
mp

MARY ROOT KERN

Con moto
mp



1. Swift our pad - dleswing in time A - down the spar - kling
2. Strong our pad - dles' rhyth-mic song As sun - set clouds are



1. Swift our pad - dleswing in time A - down the spar - kling
2. Strong our pad - dles' rhyth-mic song As sun - set clouds are

riv - er; Swift our pad - dles move in rime While
 flush - ing; Strong our pad - dles sweep a - long By

reeds and rush - es quiv - er. Rip - ples in the
shad - 'wy mar - gins rush - ing. Far a whip - poor -

sun are danc - ing, Rain - bows in the spray are glanc - ing;
will is call - ing, Cool the eve - ning dew's are fall - ing;

mp

Swift our paddles swing and sing Through eddying whirls of foam.
Strong our paddles' rhythmic song While darting flies light us home.

Detailed description: This block contains two systems of musical notation. The first system has two staves: the top staff is a treble clef with a key signature of one flat (B-flat) and a melody of eighth and quarter notes; the bottom staff is a bass clef with a key signature of one flat and a melody of eighth and quarter notes. The lyrics are written between the staves. The second system also has two staves with similar notation, including a mezzo-piano (*mp*) dynamic marking at the beginning. The lyrics continue below the staves.

THE WIND'S BUGLE

HELEN CALL

HELEN CALL

Sostenuto
mf

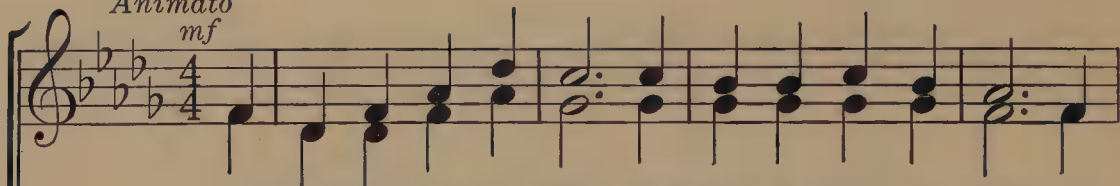
North wind blow, bring us snow, Blow your bugle, ho, O ho!

North wind blow, bring us snow, Blow your bugle, ho, O ho!

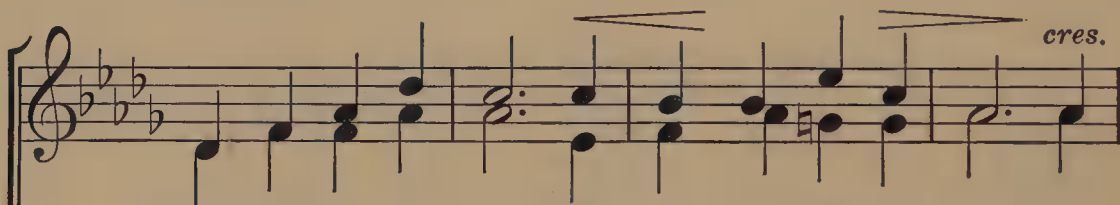
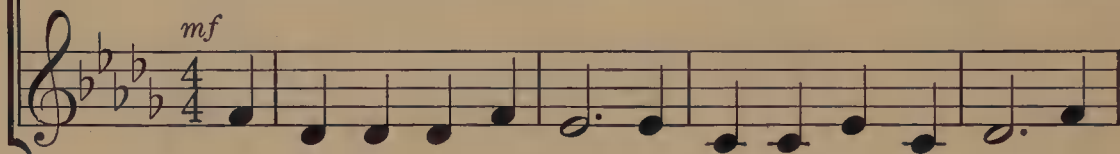
Detailed description: This block contains two systems of musical notation for the piece 'THE WIND'S BUGLE'. Both systems have a single staff in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The first system includes a 'Sostenuto' tempo marking and a mezzo-forte (*mf*) dynamic marking. The melody consists of quarter and eighth notes, with a crescendo leading to a fortissimo (*f*) dynamic for the final 'O ho!'. The second system continues the melody with similar notation, including accents and a final sharp sign on the bottom line of the staff.

TRADITIONAL
Animato
mf

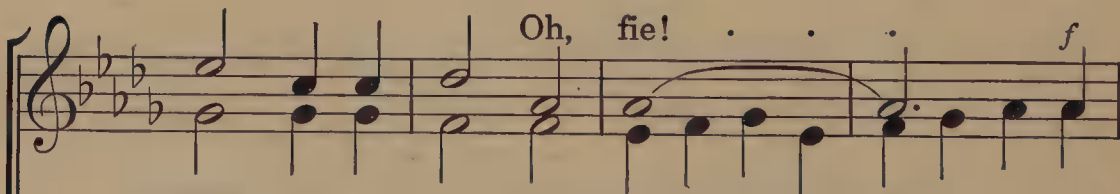
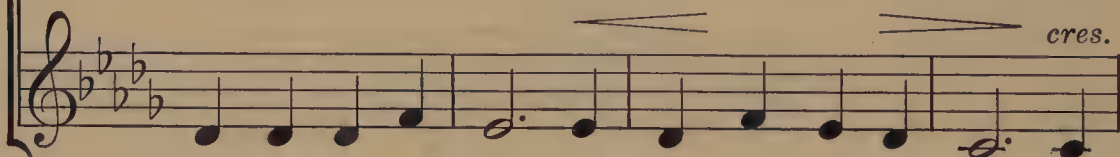
OLIVE WOODMAN



A swarm of bees in May Is worth a load of hay; A



swarm of bees in June Is worth ■ sil-ver spoon; A



swarm in Ju - ly, Oh, pence and farthings fol de rol! A



swarm in Ju - ly is not worth a fly!

This musical score consists of two staves. The top staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It contains a melody with eighth and quarter notes, ending with a double bar line. The bottom staff is also in treble clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes. The lyrics 'swarm in Ju - ly is not worth a fly!' are written below the top staff, aligned with the notes.

HUMOR

NIXON WATERMAN

EVELYN SPRAGUE

Andante espressivo
mp

1. Al - ways smil - ing, Ev - 'ry task be - guil - ing,
2. Mer - ry, mel - low, Good old jol - ly fel - low,

This musical score consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat, E-flat) and a common time signature. It contains a melody with quarter and eighth notes, ending with a double bar line. The bottom staff is also in treble clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes. The lyrics are written below the top staff, aligned with the notes.

mf

Hu-morgay drives care a - way And bright-ens all the day.
Just the one to bring us fun When all our tasks are done.

This musical score consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat, E-flat) and a common time signature. It contains a melody with quarter and eighth notes, ending with a double bar line. The bottom staff is also in treble clef with the same key signature and time signature, providing a harmonic accompaniment with quarter and eighth notes. The lyrics are written below the top staff, aligned with the notes.

CLING, CLANG, CLING

JOHN REED

HARRY HARTS

Con brio

1. Cling, clang, cling! When clinking, clanking, ham-mers go,
 2. Cling, clang, cling! In glare and flare of fier - y heat,
 3. Cling, clang, cling! And still with skill the rapping rain,

Cling, clang, cling! The an - vil an-swears ev - 'ry blow.
 Cling, clang, cling! The met - al chang-es beat by beat,
 Cling, clang, cling! To shape a shoe or weld a chain.

Cling, clang, sparks are fly - ing, Cling, clang, Bel-lows ply - ing,
 Cling, clang, makes a hatch-et, Cling, clang, Pick or ratch-et,
 Cling, clang, flames an-neal it, Cling, clang, Ham-mers seal it,

CLING, CLANG, CLING (CONTINUED)

201

Musical score for 'CLING, CLANG, CLING (CONTINUED)'. The score is written for two staves in G major (one sharp) and 2/4 time. The melody is on the upper staff, and the accompaniment is on the lower staff. The melody starts with a half note G, followed by a half note A, then a half note B, and a half note C. The accompaniment consists of a steady eighth-note pattern. The melody ends with a half note G and a half note A. The lyrics are: 'Cling, clang, cling, clang, cling, clang, cling.' The word 'Cling' is written in a larger font than 'clang'.

Cling, clang, cling, clang, cling, clang, cling.
Cling, clang, cling, clang, cling, clang, cling.
Cling, clang, cling, clang, cling, clang, cling.

STARLIGHT

T. H. MACCRADY
Espressivo

RUTH MCCONN SPENCER

Musical score for 'STARLIGHT'. The score is written for two staves in G major (one sharp) and 4/4 time. The melody is on the upper staff, and the accompaniment is on the lower staff. The melody starts with a half note G, followed by a half note A, then a half note B, and a half note C. The accompaniment consists of a steady eighth-note pattern. The melody ends with a half note G and a half note A. The lyrics are: '1. Star - light, star - light fills with beau - ty all the night; 2. Star - light, far light, wond'rous is your world at night; White light, bright light through the dark - ness gleams. Fair light, rare light, light of youth - ful dreams.' The words 'Star - light' and 'White light' are written in a larger font than the other words.

1. Star - light, star - light fills with beau - ty all the night;
2. Star - light, far light, wond'rous is your world at night;
White light, bright light through the dark - ness gleams.
Fair light, rare light, light of youth - ful dreams.

FAITH OF OUR FATHERS

F. W. FABER

H. F. HEMY

Adagio
mp

1. Faith of our fa - thers, liv - ing still In spite of
 2. Faith of our fa - thers, we - will strive To win all
 3. Faith of our fa - thers, we - will love Both friend and

dun-geon, fire, and sword, Oh, how our hearts beat high with
 na-tions un - to thee; And through the truth that comes from
 foe in all - our strife, And preach thee, too, as love knows

joy When'e'r we hear that glo - rious word.
 God Mankind shall then in - deed be free. Faith of our
 how, By kind - ly words and vir - tuous life.

fa - thers, ho - ly faith, We will be true to thee till death.

The musical notation consists of two staves in G major (one sharp). The first staff features a melody with eighth and sixteenth notes, while the second staff provides a harmonic accompaniment with a steady eighth-note pattern.

THE SEASHORE

English Version by
LOUISE STICKNEY

SCANDINAVIAN FOLK SONG

Dolce
mp

1. Blue skies bend - ing O - ver ■ qui - et shore;
2. Graysands ly - ing Far as the eye can see;

The musical notation is in G major (one sharp) and 3/4 time. It includes a repeat sign in the middle of the first line. The melody is simple and folk-like, with a corresponding accompaniment on the second staff.

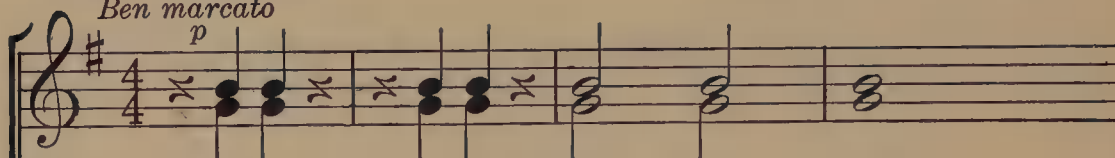
Chil - dren send - ing Wee ships to ex - plore.
White gulls cry - ing; They call you and me.

This section continues the musical piece with two staves. The melody and accompaniment maintain the same style as the previous section, concluding with a final cadence.

THE STREET BAND

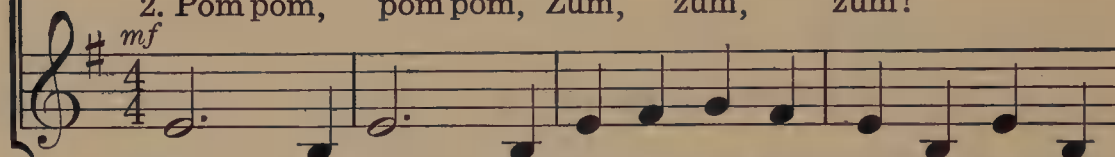
ROBERT BRIGHAM

RUTH McCONN SPENCER

Ben marcato
p

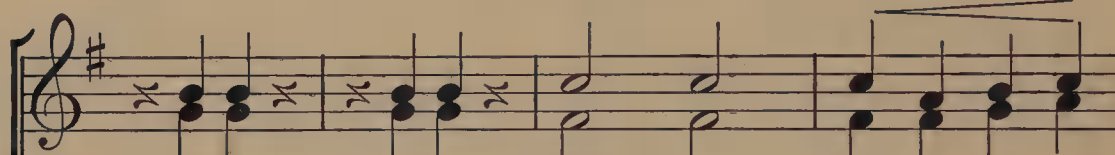
1. Pom pom, pom pom, Zum, zum, zum!

2. Pom pom, pom pom, Zum, zum, zum!



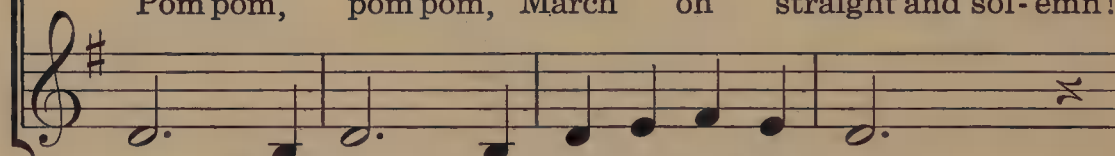
1. Hear them, hear them Blowing forth their tune-ful blus-ter!

2. Fol - low, fol - low, Fol-low on in marching col-umn!



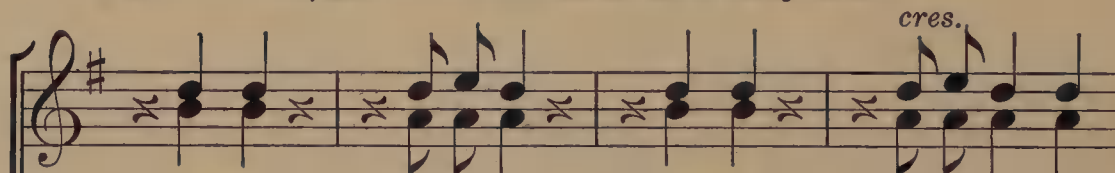
Pom pom, pom pom, Horns with gold-en lus-ter!

Pom pom, pom pom, March on straight and sol-emn!



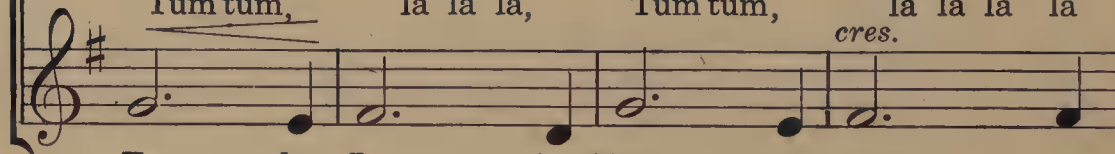
Cheer them, cheer them, Cheer the big brass band!

Mel - low, mel - low Sounds the stur-dy band!



Tum tum, la la la, Tum tum, la la la la

Tum tum, la la la, Tum tum, la la la la

Tu - ba flar - ing, Trom - bone blar - ing;
Peo - ple gaz - ing, Brass - es blaz - ing;

Loud - er, proud - er, Plays the brave and stir-ring band.
 Glanc - ing, pranc - ing, March be-hind the stir-ring band.

The musical score for 'THE STREET BAND' consists of two staves. The first staff is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *f* (forte). It contains a melody of eighth and sixteenth notes. The second staff is also in treble clef with the same key signature and contains a lower melody of eighth and sixteenth notes. A crescendo hairpin is placed over the first staff, leading to a dynamic marking of *mf* (mezzo-forte) at the end of the first staff.

THE ROBIN

NIXON WATERMAN

RUTH MCCONN SPENCER

Cantabile

1. & 2. H'm H'm

1. From a leaf - y ma - ple tree Rob - in Red-breast sang to me,
 2. Yet that bird, when I said, "Stay Just to bright-en all the day,"

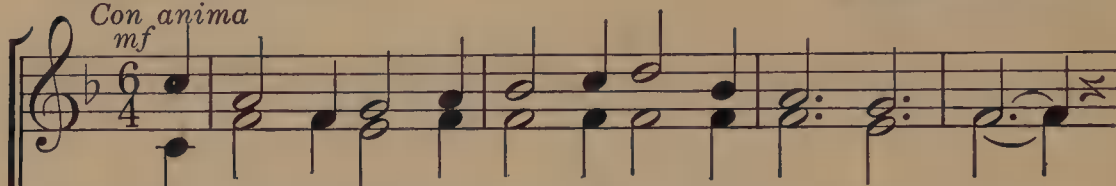
The musical score for 'THE ROBIN' begins with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The first staff features a melody of half notes with a dynamic marking of *p* (piano). The second staff continues the melody with a dynamic marking of *mf* (mezzo-forte). The third staff shows a melody of eighth and sixteenth notes with a crescendo hairpin and a dynamic marking of *mf*.

Loud and long his hap - py song As mer - ry as could be.
 Winked his eye and said "Good-by," And then he flew a - way.

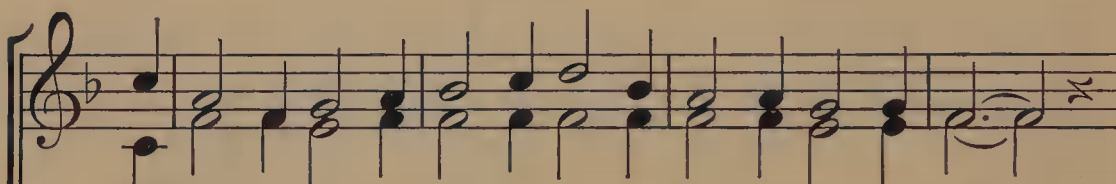
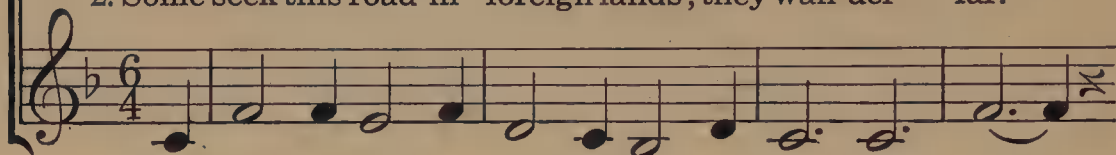
The musical score continues with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The first staff features a melody of eighth and sixteenth notes with a crescendo hairpin. The second staff continues the melody with a dynamic marking of *mf* and a crescendo hairpin.

DENIS A. MCCARTHY

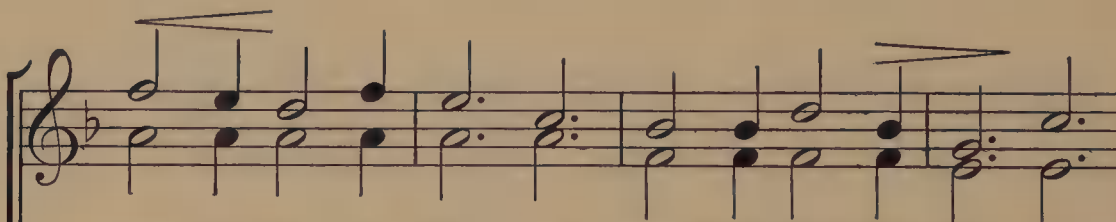
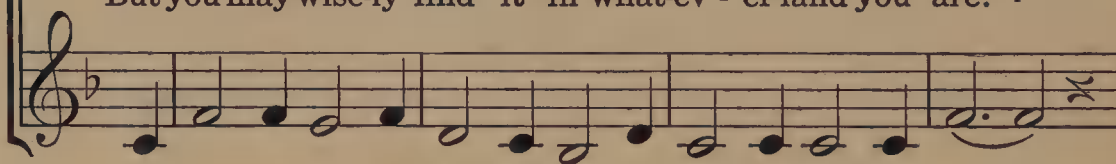
MARY ROOT KERN

Con anima
mf

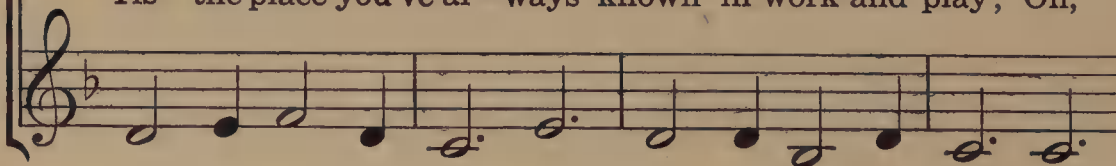
1. The road that runs to hap - pi-ness is not so long ; .
 2. Some seek this road in foreign lands ; they wan-der far. .

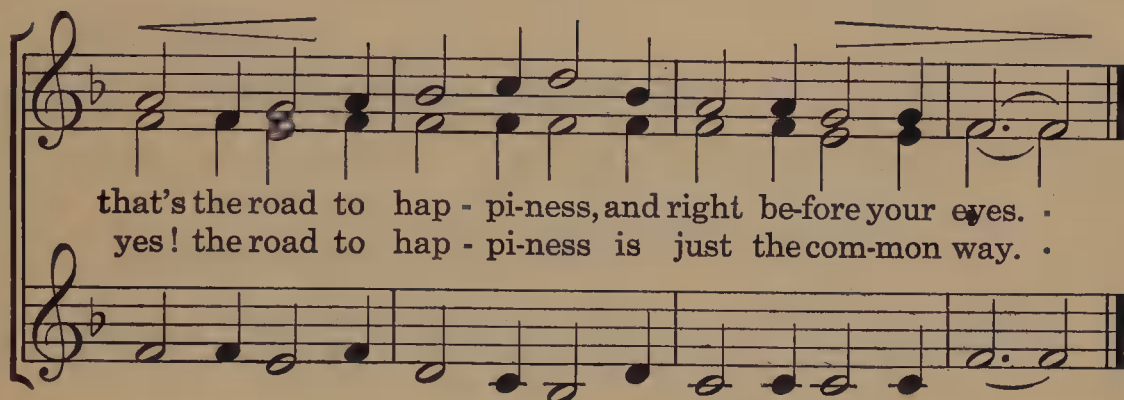


'Tis not a wide and gleaming street where people crowd and throng.
 But you may wisely find it in what-ev - er land you are. .



See the lit - tle road - way by your door that lies ! Oh,
 'Tis the place you've al - ways known in work and play ; Oh,



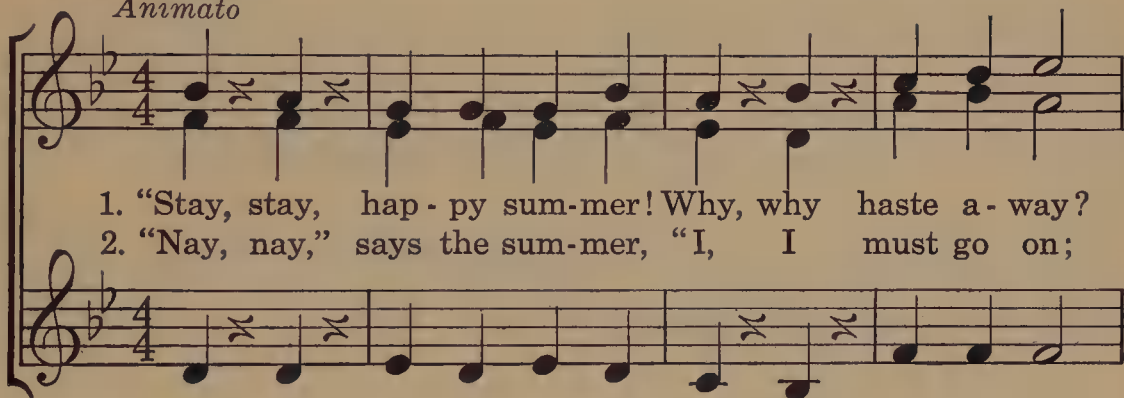


that's the road to hap - pi-ness, and right be-fore your eyes. .
yes! the road to hap - pi-ness is just the com-mon way. .

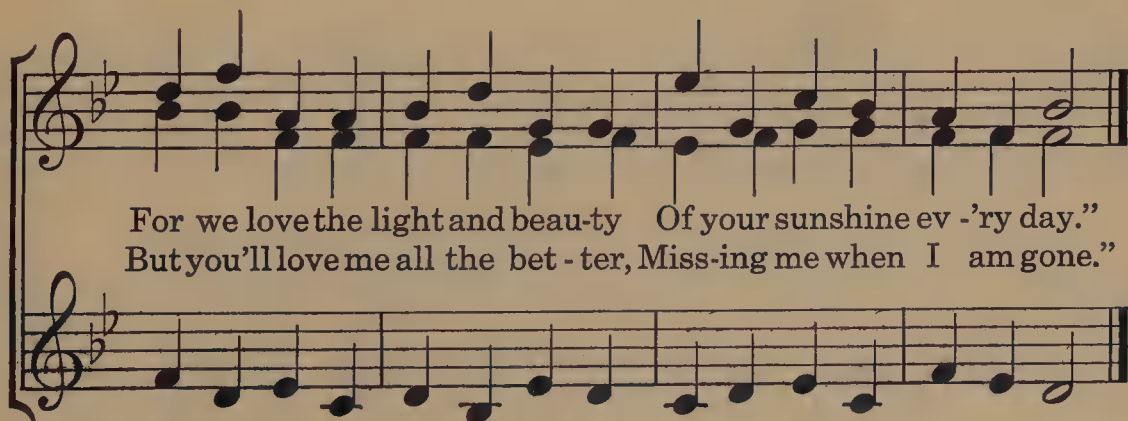
SUMMER'S REPLY

T. H. MACCRADY
Animato

EVELYN SPRAGUE



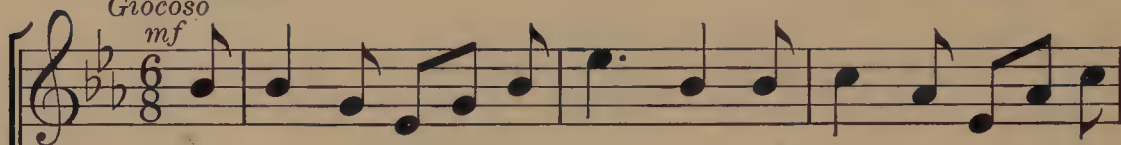
1. "Stay, stay, hap - py sum-mer! Why, why haste a - way?
2. "Nay, nay," says the sum-mer, "I, I must go on;



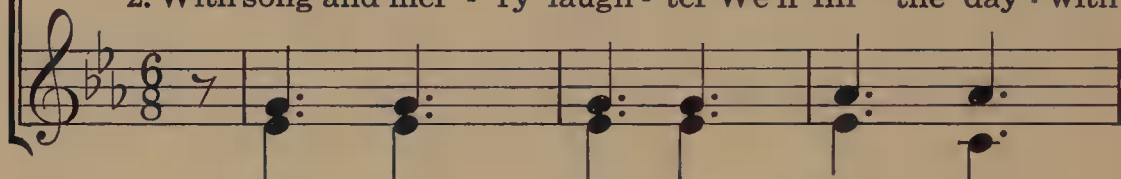
For we love the light and beau-ty Of your sunshine ev - 'ry day."
But you'll love me all the bet - ter, Miss-ing me when I am gone."

NIXON WATERMAN

CARL ENGEL

Giocoso
mf

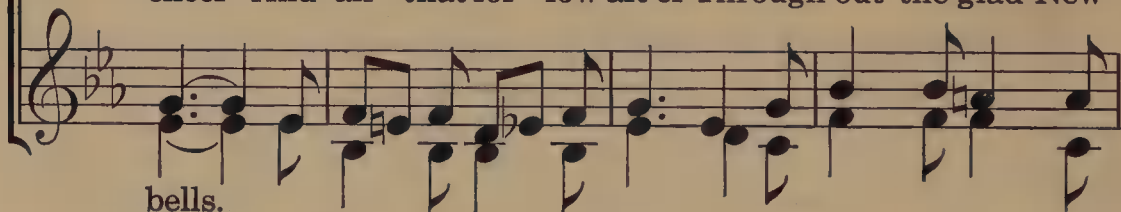
1. The Christmas bells are ring - ing Their wel - come notes a -
2. With song and mer - ry laugh - ter We'll fill the day - with



1. and 2. Ding, dong, ding, dong, ding, dong



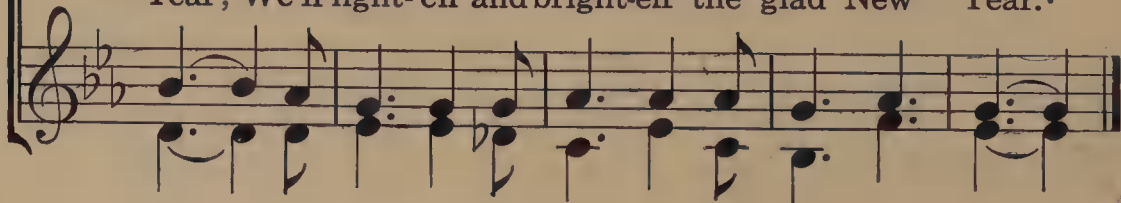
gain; Sweet peace and concord bringing With kind good will to
cheer And all - that fol - low aft-er Through-out the glad New



bells.



men; - A - ring - ing and bring - ing good will to men. -
Year; We'll light - en and bright - en the glad New Year. -



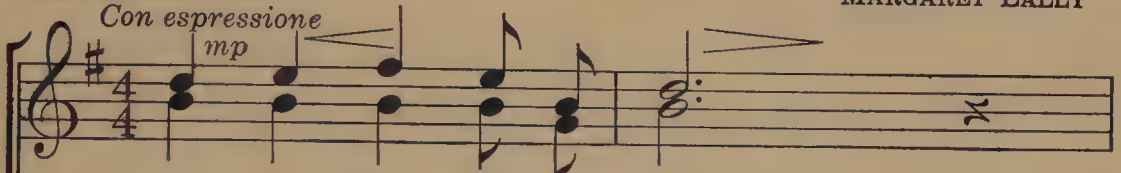
SPRING SIGNALS

209

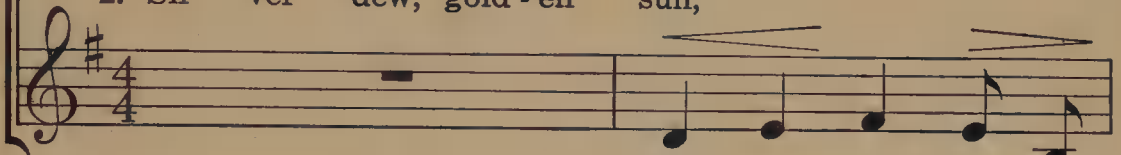
MARGARET PROCTOR

MARGARET LALLY

Con espressione
mp

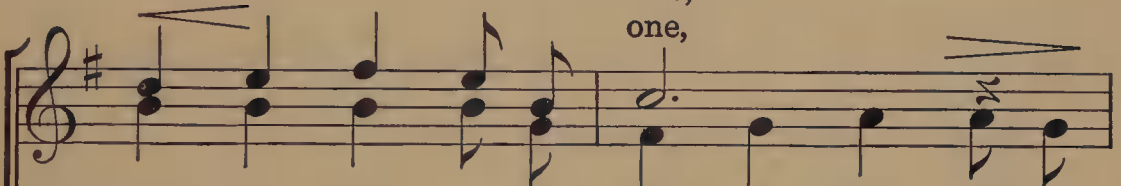


1. Gold - en sun, sil - ver dew,
2. Sil - ver dew, gold - en sun,

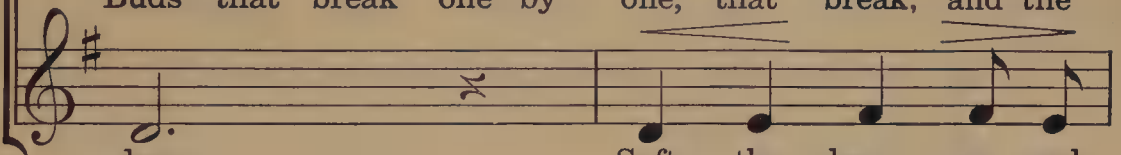


Gold - en sun, sil - ver
Sil - ver dew, gold - en

blue,
one,



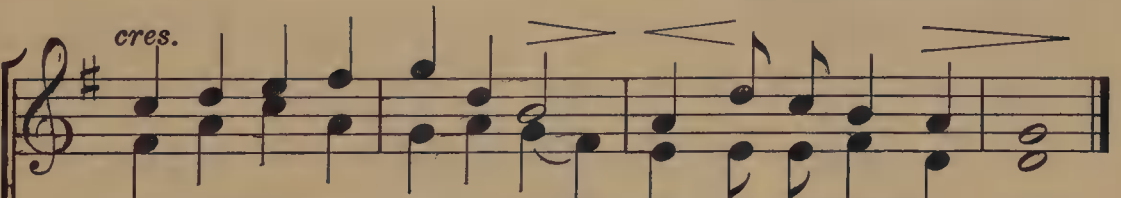
Breez - es soft, skies of blue, soft breez - es and
Buds that break one by one, that break, and the



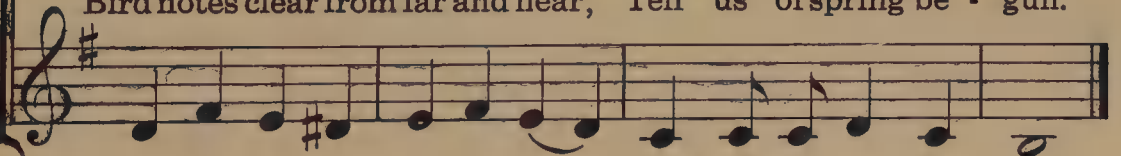
dew,
sun,

Soft the breez - es and
Buds that break and the

cres.



Faint perfume of or-chard bloom, Tell us the spring is new.
Bird notes clear from far and near, Tell us of spring be - gun.



M. LOUISE BAUM

EARL TOWNER

Con espressione
p

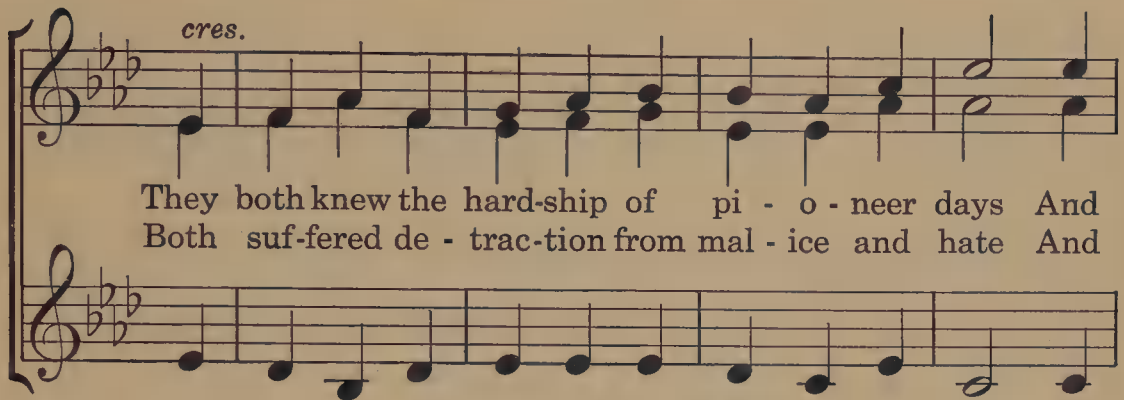
1. The birth-days we keep in one month are my song, For
2. George Wash-ing-ton tem-pered with mer-cy his sword, To

two great men; • George Wash-ing-ton sing we, and
an - ger slow; • And Lin-corn who fought but with

Lincoln the strong Of the sword and pen. . .
wisdom of word Would befriend his foe. . .

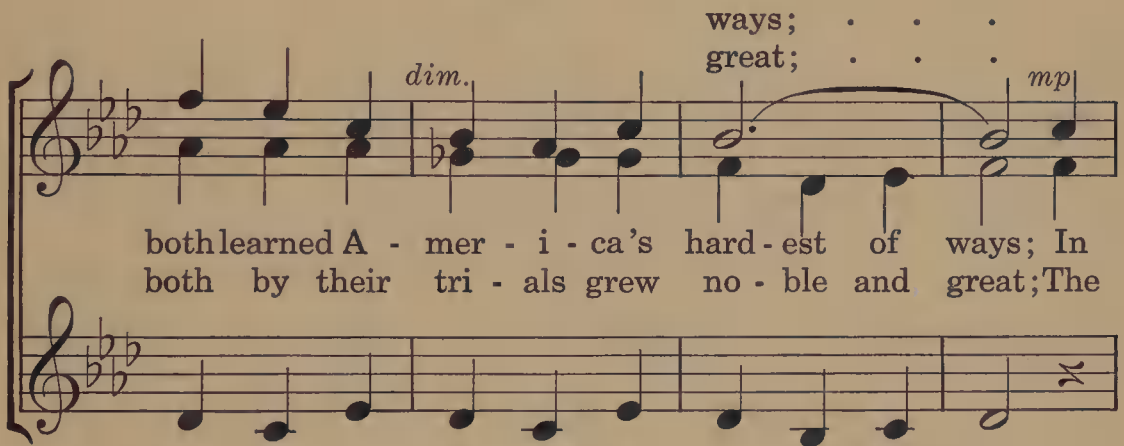
Men of the sword and the pen. . .
Loved and be friend-ed his foe. . .

cres.



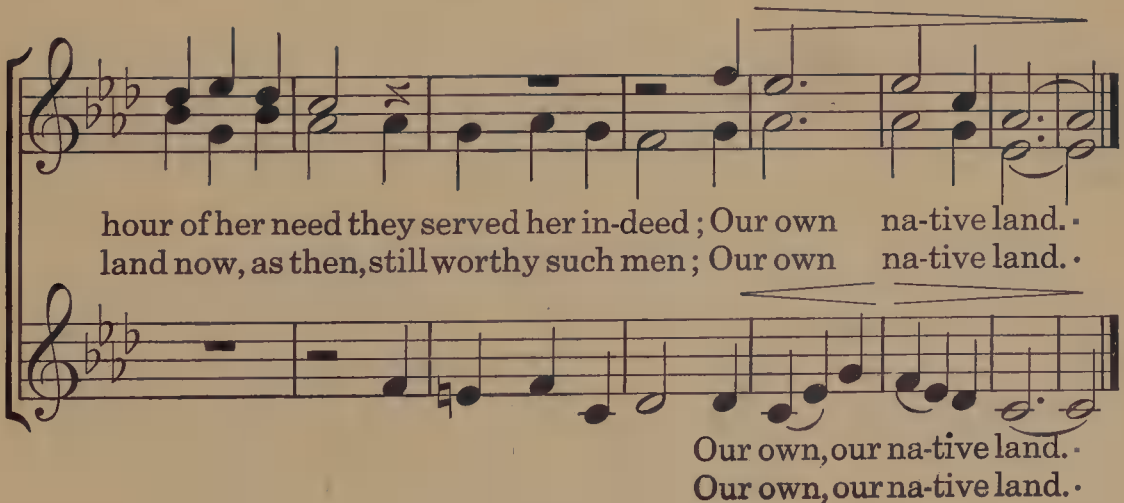
They both knew the hard-ship of pi - o - neer days And
Both suf-fered de - trac-tion from mal - ice and hate And

dim. *mp*



ways; . . .
great; . . .

both learned A - mer - i - ca's hard - est of ways; In
both by their tri - als grew no - ble and great; The



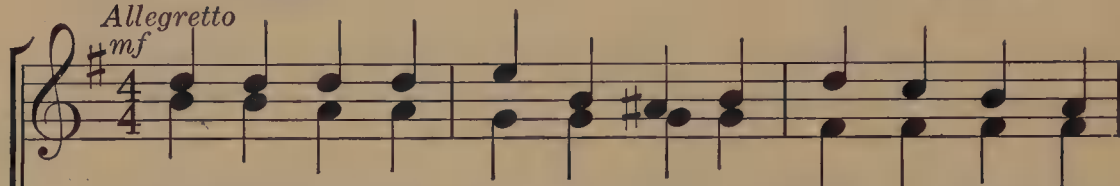
hour of her need they served her in-deed; Our own na-tive land. .
land now, as then, still worthy such men; Our own na-tive land. .

Our own, our na-tive land. .
Our own, our na-tive land. .

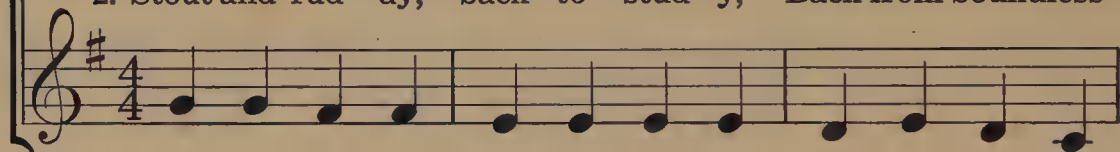
BACK TO SCHOOL

DENIS A. MCCARTHY

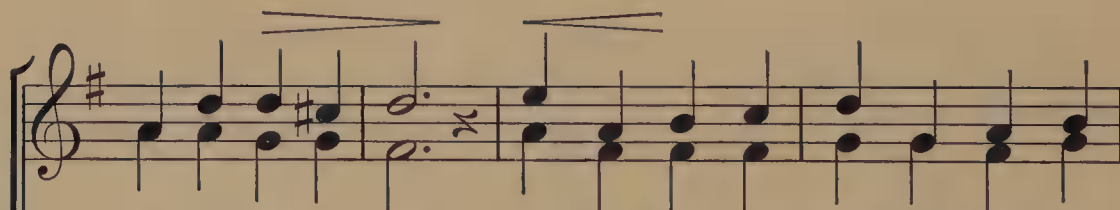
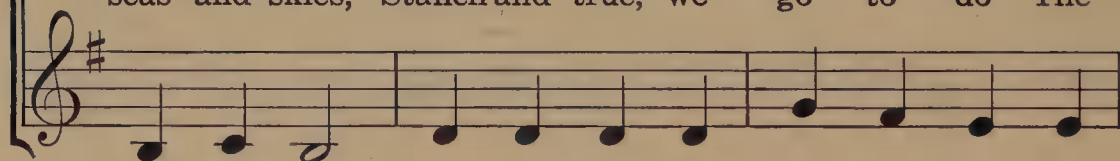
WILLIAM E. BROWN

*Allegretto**mf*

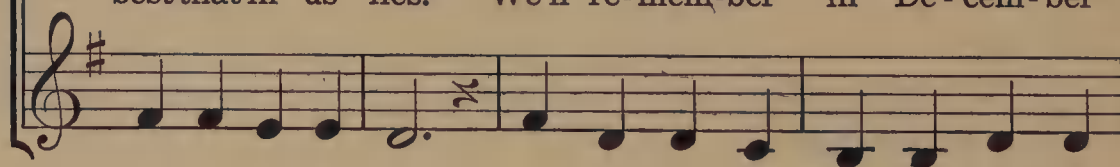
1. Now we're part-ing, now we're start-ing Home a - gain from
 2. Stout and rud - dy, back to stud - y, Back from boundless



fields and brooks; One and all, when comes the fall, We
 seas and skies, Stanch and true, we go to do The



turn a-gain to books. Shine and shad-ow, mount and mead-ow,
 best that in us lies. We'll re-mem-ber in De-cem-ber



cres.

Tumbling stream and plac - id pool; We must say good
 Sun - ny fields and wood-lands cool, But to - day we

dim. a tempo

by to - day; We're go - ing back to school.
 must a - way; We're go - ing back to school.

The musical score consists of two systems of music. Each system has a vocal line and a piano accompaniment line. The key signature is one sharp (F#). The first system includes a crescendo marking. The second system includes a decrescendo and tempo change marking.

BALTIMORE ORIOLES

MARGARET CONNOLLY

RUTH MAYNARD

Andante
p

1. O - ri - oles when they come hither, Clad in gold and black,
 2. We are glad to bid them welcome, Glad to see them back.
 3. Fly - ing from the sun - ny southland Where the air is bland,
 4. Here they come to scat - ter sun - shine O'er the northern land.

The musical score is for a single system. It features a vocal line and a piano accompaniment line. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Andante' and the dynamics start with a piano 'p' marking.

LORD OF THE SEA AND LAND

DENIS A. MCCARTHY
Tranquillamente

FANNY SNOW KNOWLTON

1. Lord of the storm - y sea, Safe in Thy arms are we,
2. Lord of the sea and land, Stretch forth Thy might - y hand,

Dark though the night. Know-ing Thy love so well, Know-ing Thy
Guard us in sleep. Then should it be Thy will, Si-lence the

pow'r to quell Tempests a-round that swell, Storms that af-fright.
winds so shrill, Speaking Thy "Peace be still" O - ver - the deep.

AMERICA FOREVER

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WATERMAN-McCARTHY

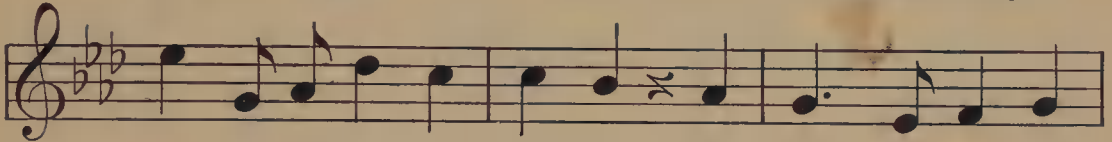
JOHN WARD

Maestoso

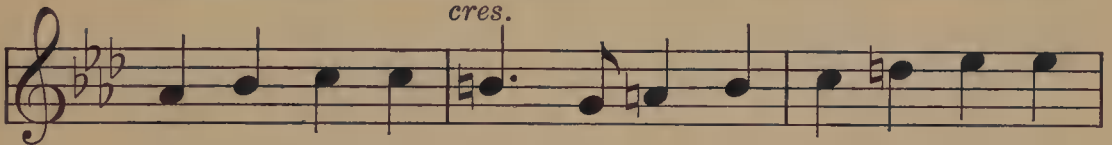
mf



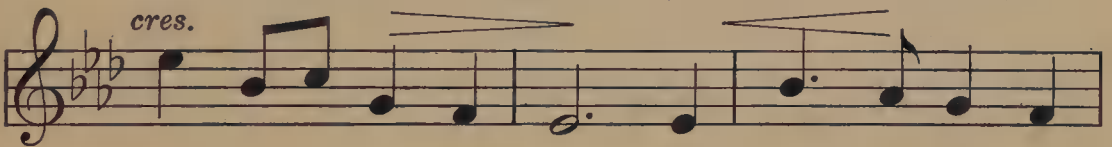
1. A - mer - i - ca, my na - tive land,
2. A - mer - i - ca, let free - dom's light



Land of the plain and moun-tain! Thy flag un-furled by
Shine from thy stars for - ev - er! Not yours the pow'r of



pa-triot band, A sym - bol bright of hope shall stand For
sel-fish might; Your strength is in the peo-ple's right, Far



all the - world to see. And o - ver ev - 'ry
spread from - sea to sea. O land with peace and



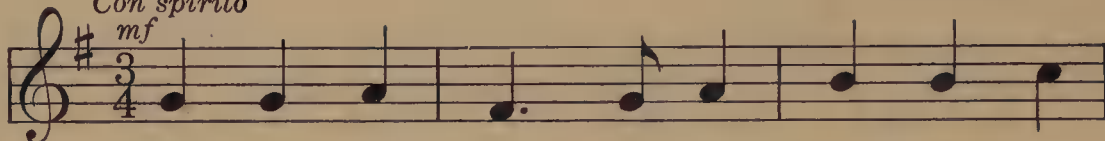
mount and plain Un-spoiled, un-soiled by greed of gain, Let
plen - ty blest, Thy shield is ev - 'ry loy - al breast, From



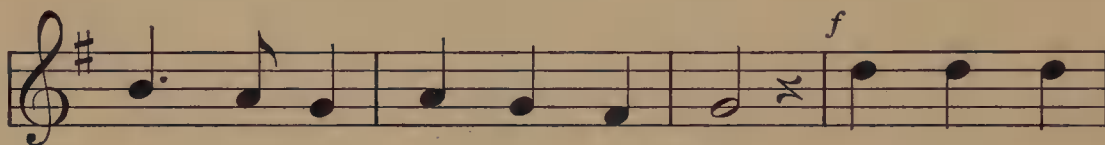
truth and jus - tice rule and reign, Fair land of the free!
north to south, from east to west, Fair land of the free!

S. F. SMITH

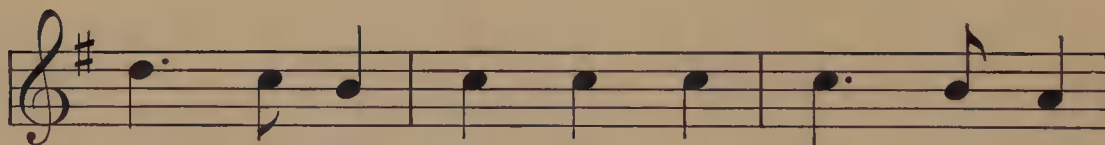
HENRY CAREY

*Con spirito**mf*

1. My coun - try! 'tis of thee, Sweet land of
2. My na - tive coun - try, thee — Land of the
3. Let mu - sic swell the breeze, And ring from
4. Our fa - thers' God! to Thee, Au - thor of



lib - er - ty, Of thee I sing; Land where my
no - ble free, Thy name I love; I love thy
all the trees Sweet free - dom's song; Let mor - tal
lib - er - ty, To Thee we sing; Long may our



fa - thers died! Land of the Pil - grims' pride!
rocks and rills, Thy woods and tem - pled hills;
tongues a - wake, Let all that breathe par - take,
land be bright With free - dom's ho - ly light!



From ev - 'ry - moun - tain side Let - free - dom ring!
My heart with rap - ture thrills Like that a - bove.
Let rocks their si - lence break, The sound pro - long.
Pro - tect - us by Thy might, Great God, our King!

THE STAR-SPANGLED BANNER

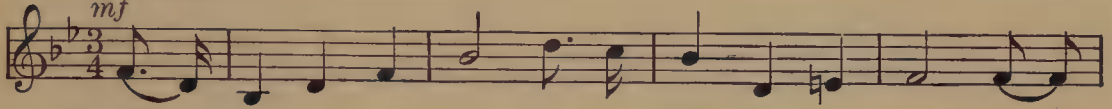
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FRANCIS SCOTT KEY

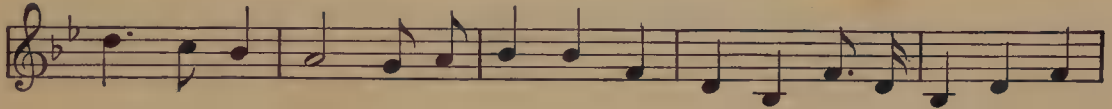
JOHN STAFFORD SMITH

Con spirito

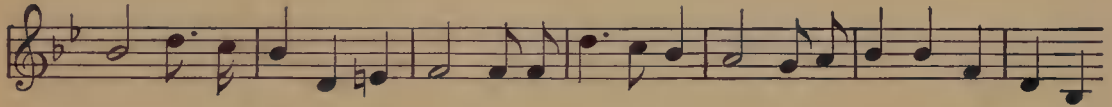
mf



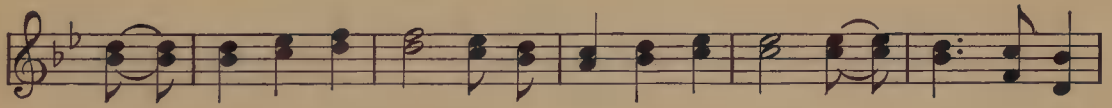
1. Oh, . say, can you see, by the dawn's ear - ly light, What so
2. On the shore, dim - ly seen thro' the mists of the deep, Where the
3. Oh, . thus be it ev - er when free - men shall stand Be -



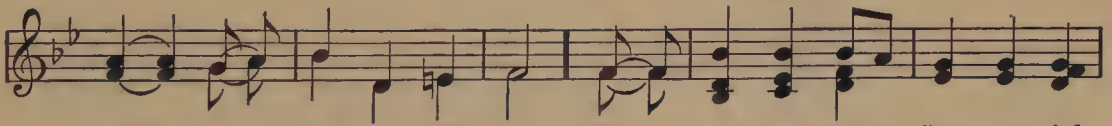
proud - ly we hailed at the twi-light's last gleam-ing, Whose broad stripes and bright
foe's haugh-ty host in dread si - lence re - pos - es, What is that which the
tween their loved homes and the war's des - o - la - tion! Blest with vic - t'ry and



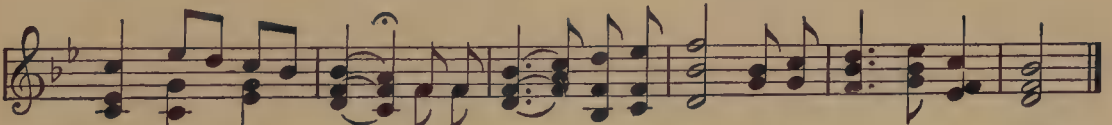
stars, thro' the per - i - lous fight, O'er the ram-parts we watched were so gal-lant - ly stream-ing?
breeze, o'er the tow - er - ing steep, As it fit - ful - ly blows, half conceals, half dis - clos - es?
peace, may the Heav'n-rescued land Praise the Pow'r that hath made and preserved us a na - tion!



And the rock - ets' red glare, the bombs burst-ing in air, Gave - proof through the
Now it catch-es the gleam of the morn-ing's first beam, In full glo - ry re -
Then - con - quer we must, when our cause it is just, And - this be our



night that our flag was still there. Oh, . say, does that . Star - span - gled
flect-ed, now . shines on the stream. 'Tis the Star - span - gled . Ban - ner, oh,
mot - to: "In . God is our trust!" And the Star - span - gled . Ban - ner in



Ban - ner . yet . wave O'er the land . of the free and the home of the brave!
long may . it . wave O'er the land . of the free and the home of the brave!
tri - umph shall wave O'er the land . of the free and the home of the brave!

STARS OF THE SUMMER NIGHT

HENRY W. LONGFELLOW

I. B. WOODBURY

Andante

p *cres.*

1. Stars of the sum - mer night, Far in yon az - ure deeps, Hide, hide your
 2. Moon of the sum - mer night, Far down yon west - ern steep, Sink, sink in
 3. Wind of the sum - mer night, Where yon - der wood - bine creeps, Fold, fold thy
 4. Dreams of the sum - mer night, Tell her her lov - er keeps Watch, while in

pp *pp*

gold - enlight. She sleeps, my La - dy sleeps, She . . sleeps, she sleeps, my La - dy sleeps.
 sil - ver light, She sleeps, my La - dy sleeps, She . . sleeps, she sleeps, my La - dy sleeps.
 pin - ions light, She sleeps, my La - dy sleeps, She . . sleeps, she sleeps, my La - dy sleeps.
 slum - ber light, She sleeps, my La - dy sleeps, She . . sleeps, she sleeps, my La - dy sleeps.

SANTA LUCIA

ITALIAN FOLK SONG

Andantino

p *mf* *p*

1. Now 'neath the sil - ver moon O - cean is glow - ing, O'er the calm bil - low
 Here balm - y zeph - yrs blow, Pure joys in - vite . us, And as we gen - tly row
 2. When o'er thy wa - ters Light winds are play - ing, Thy spell can soothe us,
 To thee, sweet Na - po - li, What charms are, giv - en, Where smiles cre - a - tion,

Soft winds are blow - ing.
 All things de - (Omit) light us. Hark, how the sail - or's cry Joy - ous - ly
 All care de - lay - ing.
 Toil blest by (Omit) heav - en. Home of fair Po - e - sy, Realm of pure

ech - oes nigh: San - ta - Lu - ci - a! San - ta Lu - ci - a!
 Har - mo - ny, San - ta - Lu - ci - a! (Omit) San - ta Lu - ci - a!

ANCIENT OF DAYS

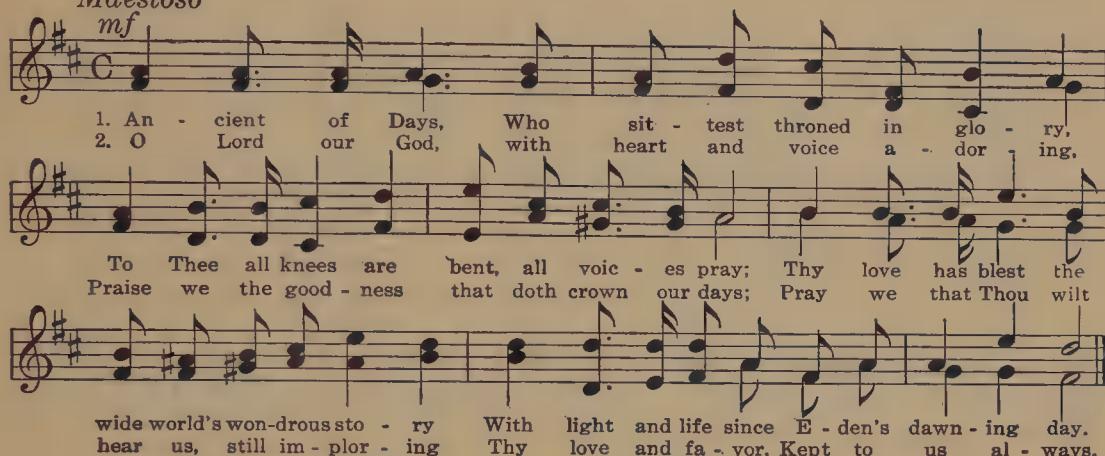
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WILLIAM C. DOANE

J. ALBERT JEFFERY

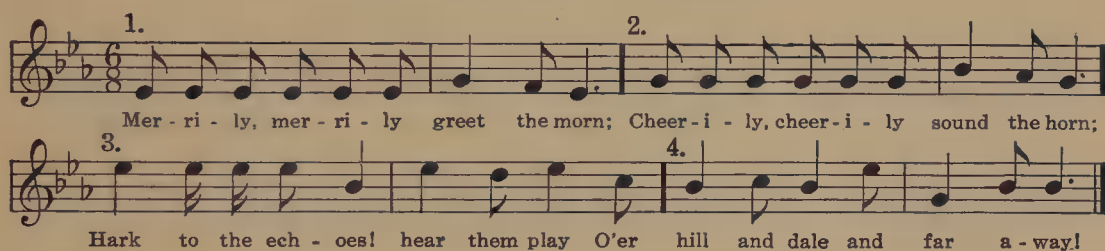
Maestoso

mf



1. An - cient of Days, Who sit - test throned in glo - ry,
2. O Lord our God, Who with heart and voice a - dor ing,
To Thee all knees are bent, all voice - es pray; Thy love has blest the
Praise we the good - ness that doth crown our days; Pray we that Thou wilt
wide world's won-drous sto - ry With light and life since E - den's dawn - ing day.
hear us, still im - plor - ing Thy love and fa - vor, Kept to us al - ways.

ROUND: MERRILY, MERRILY



1. Mer - ri - ly, mer - ri - ly greet the morn; Cheer - i - ly, cheer - i - ly sound the horn;
3. Hark to the ech - oes! hear them play O'er hill and dale and far a - way!

SILENT NIGHT

Translated from J. MOHR

FRANZ GRUBER

Dolce

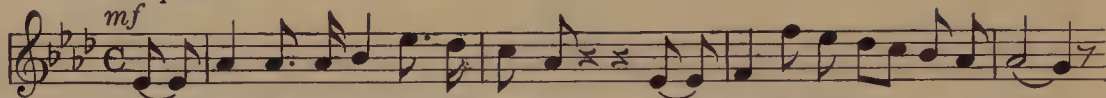
p



1. Si - lent night, Ho - ly night, All is - calm, all is - bright,
2. Si - lent night, Ho - ly night, Shep - herds quake at the - sight,
3. Si - lent night, Ho - ly night, Son of - God, love's pure - light
Round yon Vir - gin Moth - er and Child, Ho - ly In - fant, so ten - der and mild,
Glo - ries stream from heav - en a - far, Heav'n - ly hosts sing Al - le - lu - ia;
Ra - dant beams from Thy ho - ly face, With the dawn of re - deem - ing grace.
Sleep in heav - en - ly peace, . Sleep - in heav - en - ly peace! .
Christ the Sav - iour is born! . Christ - the Sav - iour is born! .
Je - sus, Lord, at Thy birth, . Je - sus, Lord, at Thy birth. .

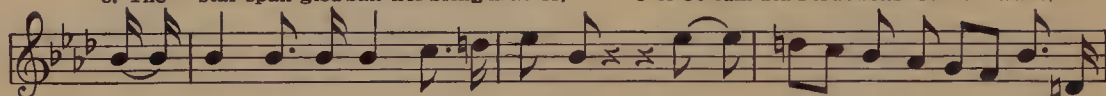
DAVID F. SHAW

DAVID F. SHAW

*Con spirito**mf*

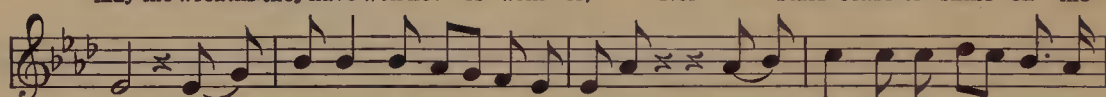
1. O Co-lum-bia! the gem of the o - cean,
 2. When war winged its wide des - o - la - tion,
 3. The - star-span-gled ban-ner bring hith-er,

The - home of the brave and the free,
 And threatened the land to de-form,
 O'er Co-lum-bia's true sons let it wave;



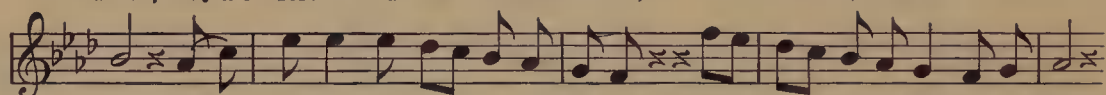
The - shrine of each pa-triot's de - vo - tion,
 The - ark then of free-dom's foun-da - tion,
 May the wreaths they have won nev - er with - er,

A - world of - fers hom - age to
 Co - lum - bia, rode safe through the
 Nor its stars cease to shine on the



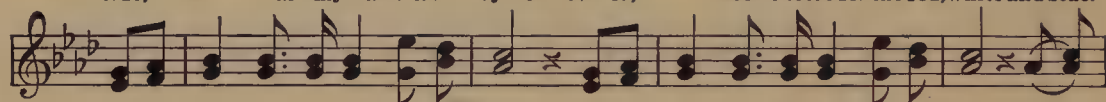
thee. Thy - man-dates make he - roes as - sem - ble
 storm; With the gar-lands of vic - t'ry a-round her,
 brave; May the serv-ice u - nit - ed ne'er sev-er,

When Lib - er - ty's form stands in
 When so proud - ly she bore her brave
 But - hold to their col - ors so



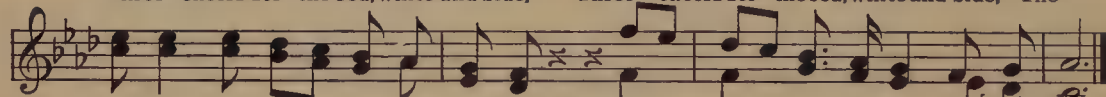
view; Thy - ban-ners make tyr - an - ny trem-ble,
 crew; With her flag proud - ly float - ing be - fore her,
 true; The - ar - my and na - vy for - ev - er,

When borne by the red, white and blue.
 The - boast of the red, white and blue.
 Three cheers for the red, white and blue.



When borne by the red, white and blue,
 The - boast of the red, white and blue,
 Three cheers for the red, white and blue,

When borne by the red, white and blue, Thy -
 The - boast of the red, white and blue, With her
 Three cheers for the red, white and blue, The -



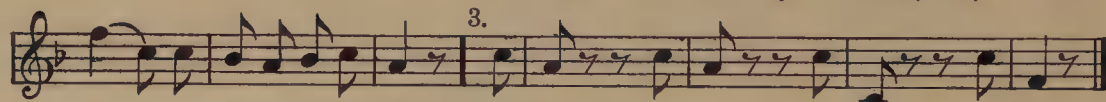
ban-ners make tyr - an - ny trem-ble,
 flag proud - ly float - ing be - fore her,
 ar - my and na - vy for - ev - er,

When borne by the red, white and blue.
 The - boast of the red, white and blue.
 Three cheers for the red, white and blue.

ROUND: HO! EVERY SLEEPER WAKEN





Ho! ev - 'ry sleep - er wak - en! The sun is in the sky. Come, rise, - - come


















rise! - And hear the cuck - oo cry. Cuck - oo! Cuck - oo! Wake up! be spry!

































TERMS OF EXPRESSION¹











- A tempo** (ä tēm'pō) : return to first rate of speed
- Ad libitum** (äd lib'ĩ-tŭm) : at the pleasure of the performer
- Adagio** (ä-dä'jō) : slow; *literally*, at leisure
- Allegretto** (äl'lā-grēt'tō) : less quick than *allegro*; diminutive of *allegro*
- Allegro** (äl-lā'grō) : quick, lively; *literally*, cheerful
- Andante** (än-dän'tā) : slow, graceful; moving at a moderate pace; *literally*, walking
- Andantino** (än'dän-tē'nō) : the diminutive of *andante*, and indicating quicker tempo
- Animato** (ä'nē-mä'tō) : animated
- Ben marcato** (bēn mär-kä'tō) : well marked
- Cantabile** (kän-tä'bē-lā) : in a singing style, or very *legato*
- Con anima** (kōn ä'nē-mä) : with animation
- Con brio** (kōn brē'ō) : with vigor, spirit, force
- Con espressione** (kōn ēs'prēs-sē-ō'nā) : with expression
- Con grazia** (kōn grä'tsē-ä) : with grace
- Con moto** (kōn mō'tō) : with spirited movement
- Con spirito** (kōn spē'rē-tō) : with spirit, energy
-  **Crescendo** (krē-shēn'dō) : gradually increasing the tone
-  **Diminuendo** (dī-mīn'ū-ēn'dō) : gradually lessening the tone
- Dolce** (dōl'chā) : sweet, soft
- Energico** (ēn-ēr'jē-kō) : energetic, forcible
- Espressivo** (ēs'prēs-sē'vō) : with expression
- f, forte** (fōr'tā) : loud
- ff, fortissimo** (fōr-tīs'ĩ-mō) : very loud
- Giocoso** (jō-kō'sō) : humorous, playful
- Giojoso** (jō-yō'sō) : joyous
- Grazioso** (grä-tsē-ō'sō) : graceful, elegant
- Larghetto** (lär-gēt'tō) : rather slow; the diminutive of *largo*, slow, or, *literally*, large
- Largo** (lär'gō) : slow, broad
- Legato** (lā-gä'tō) : even, continuous, flowing; *literally*, tied
- Leggiero** (lēd-jā'rō) : light
- Lento** (lēn'tō) : *literally*, slow
- Maestoso** (mä'ēs-tō'sō) : with dignity, majestic
- Marcato** (mär-kä'tō) : distinct, emphasized; *literally*, marked
- Meno mosso** (mä'nō mōs'sō) : less speed, less fast
- mf, mezzo forte** (mēd'zō fōr'tā) : half loud
- Misterioso** (mēs-tē'rē-ō'sō) : mysterious
- Moderato** (mōd'ē-rä'tō) : moderate
- Molto** (mōl'tō) : much, very
- mp, mezzo piano** (mēd'zō pē-ä'nō) : half soft
- p, piano** (pē-ä'nō) : soft
- pp, pianissimo** (pē-ä-nīs'ĩ-mō) : very soft
- Poco più moto** (pō'kō pyōō mō'tō) : somewhat faster
- Rallentando** (räl'lēn-tän'dō) : becoming slower; *literally*, abating. Abb. *rall.*
- Ritardando** (rē'tär-dän'dō) : slower; *literally*, retarding. Abb. *rit.*
- Semplice** (sēm'plē-chā) : simple
- Sforzando** (sfōr-tsän'dō) (>) : with special emphasis
- Sostenuto** (sōs'tā-nōō'tō) : sustained
- Tranquillamente** (trän-kwēl'lā-mān tā) : calmly, quietly
- Vivace** (vē-vä'chā) : gay; *literally*, lively

¹ Webster's Dictionary symbols of pronunciation used throughout.

SIGNS OF EXPRESSION

1.  Staff: five horizontal lines and four equal spaces
2.  Leger Lines or Added Lines: light lines above and below staff
3. Pitch Names: A, B, C, D, E, F, G, the first seven letters of the alphabet, by which tones are designated
4.  G Clef: fixes G upon the second line, around which it turns and establishes the treble staff
5.  Bars: vertical lines upon the staff
6. Measure: the space between two bars, representing a group of strong and weak beats
7. Notes:
 - a.  Whole note: an open notehead without stem
 - b.  Half note: an open notehead with stem
 - c.  Quarter note: a closed notehead with stem
 - d.  Eighth note: a closed notehead with stem and one hook
 - e.  Sixteenth note: a closed notehead with stem and two hooks
8. Rests:
 - a.  Whole rest
 - b.  Half rest
 - c.  Quarter rest
 - d.  Eighth rest
 - e.  Sixteenth rest
9.  The Tie: a curved line joining two notes of the same pitch
10. (•) The Dot: placed after a note lengthens it one half of its original value. Thus:

 is equal to a  and a  tied
 is equal to a  and a  tied
 is equal to a  and a  tied
 is equal to a  and a  tied
 The dot after a rest lengthens it one half, thus:
 is equal to  and 
 is equal to  and 
 is equal to  and 
11.  The Slur: a curved line joining two or more notes of different pitch. It indicates that notes so joined are to be sung to one syllable
12.  The Hold or Pause: a dot, under or over a small curved line, indicates that the note or rest over or under which it is placed is to be held longer than usual
13. Chromatic Characters:
 - a.  The Sharp: represents a pitch a half-step above the staff degree
 - b.  The Double Sharp: represents a pitch a half-step above a sharped staff degree
 - c.  The Flat: represents a pitch a half-step below the staff degree
 - d.  The Double Flat: represents a pitch a half-step below a flatted staff degree
 - e.  The Natural or Cancel: removes the effect of a sharp or flat
 removes the effect of one of the two flats in 
 removes the effect of one of the two sharps in 
14. Measure Signatures:

  two-quarter measure and two-half measure, meaning that two quarter notes or their equivalent fill one measure; that two half notes or their equivalent fill the measure
  three-quarter and three-half measure
  four-quarter measure
  six-eighth measure and six-quarter measure
  nine-eighth measure and twelve-eighth measure
15. Cantata: a short sacred or secular musical work consisting of choruses and solos with instrumental accompaniment
16. Folk Song: a song whose words and music have originated among the people
17. Folk Tune: a melody which has originated among the people.
18. Opera: a drama or play set to music.
Comic Opera: an opera made up entirely of gayety and farce
Grand Opera: a serious opera in which there is no spoken dialogue
19. Oratorio: a large musical work with text founded on scriptural narrative, performed without scenery and action

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